

# JEFFERSON MONTHLY

## *Life Giving Life*

With hard ways as well as sweet vistas, nature provides challenge as well as comfort—especially in the heart of the Biscuit Fire zone

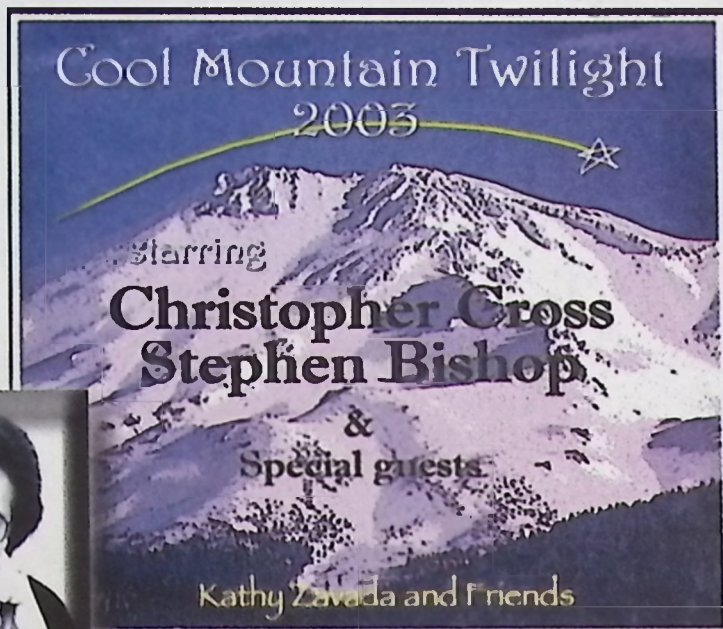




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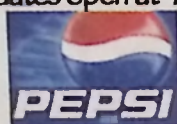
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#### ON THE COVER

A trillium's bloom leads the cycle of rebirth in the Biscuit Fire zone (inset); charred bark adorns logs soon to fall and feed the soil. See feature, page 10. Photos by Eric Alan.

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# JEFFERSON MONTHLY

AUGUST 2003

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According to Eric Alan's new book, *Wild Grace: Nature as a Spiritual Path*, nature itself provides both philosophical and practical answers to the questions of our daily lives—regardless of where we live, and how damaged the natural order may be there. In this excerpt, he looks at the hard, sacrificial process of the wilderness survival struggle and seeks to apply its lessons to living a mindful life.

#### 10 Living on a Burned Biscuit

In locally and presently applying the natural lessons of sacrifice and rebirth, nowhere is the challenge more difficult than in the heart of the Biscuit Fire zone: the largest forest fire in the region in recent recorded history. After taking a trip into the heart of the burn with a fire ecologist and other Nature Conservancy personnel, Eric Alan looks to apply the lessons of life giving life to that scorched earth. There, he finds unexpected peace amid the ash.



PHOTO: ERIC ALAN

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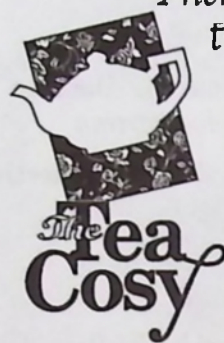
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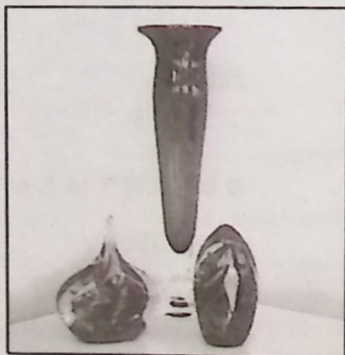
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# TUNED IN

Ronald Kramer

## Storytelling vs. Sensationalism

Radio began as an extension of the age-old tradition of oral storytelling. Indeed, much of that tradition survives on programs such as Garrison Keillor's *A Prairie Home Companion*, Ira Glass's *This American Life*, Sedge Thomson's *West Coast Live* and Harry Shearer's *Le Show*. When television was poking its head out of the laboratory in the 1930s and knocking on America's front door, many speculated on the type of programming TV would offer. Some thought, for example, that television was so expensive to produce that it would only operate in the evening hours after Americans came home from work, providing the largest available audience. They theorized that, before the dinner hour, TV would simply turn its picture off and function like a radio station—replacing traditional radio stations.

Of course, once television arrived it essentially became a visual extension of radio. Many of the same programs which had been radio staples for years, such as comedy programs like *The Jack Benny Show*, musical programs like the *Voice of Firestone* and dramas like *Dragnet* were transplanted to television. Other newer programs, built upon the same structure and traditions of radio's earlier efforts, were uniquely created for television.

In fact, all of the mass media have historically either dwelled in the areas of fiction/literature, or—once electronic communication made possible the transmission of music—music/culture. With drama, both radio and television at their beginnings continued the heritage which began when our ancestors gathered around camp fires and told stories, a tradition that continued with the classic tales such as the *Iliad* and

medieval epics such as *Beowulf*.

Television, in its "classic" age included popular trifles like *Get Smart* and *The Flying Nun* and artistically challenging content on programs like *Kraft Theatre* and *Playhouse 90*, which created original dramas each week.

It is hard to look at the current crop of television offerings and reconcile them with that storytelling heritage. Original serious drama disappeared years ago. Its closest replacement is televised replays of theatrical

release film or, in some instances, made-for-television film which will subsequently be released on the DVD sale/rental market. Situation comedy endures on some of the major TV networks. But the major change on the television programming landscape is reality television.

"Reality television." Even the name contradicts the storytelling heritage that virtually our entire western history of literature and mass media is built upon. The antithesis of fiction, reality television is the electronic equivalent of a motorist slowing as they drive by an automobile accident to gawk at the mayhem. About the best one can say for reality television is that, at least compared to distractedly staring at the scene of an auto accident, you aren't likely to cause any new mayhem as a result.

But what of television's serious potentials to challenge, illuminate and stimulate? Reality TV dwells entirely in the realm of voyeuristic stimulation. The same human tendencies that make the *National Enquirer* and *Star* tabloids among the top-selling publications in America have now become the foundation for an unfortunately growing segment of American television's "creative" energy. Even that tradi-

tional media bastion of storytelling, the cinema, is starting to respond. *Cancun 2003*, a spring break theatrical reality film release centered around college students' vacation partying, reportedly did respectable box office business.

It's often been suggested by some that television and film have, by exploring and perhaps glorifying alternative or "edgy" cultural practices, contributed to moral decline in our culture. I'm not sure about that but I am totally confident in the conclusion that well-written, dramatic explorations of cultural, religious, social or emotional issues help individuals challenge their own demons and assess their personal strengths and weaknesses.

If there is any serious threat to our moral condition presented by contemporary mass media, it is in content which does nothing to explore those areas and instead capitalizes upon the embarrassment, foibles and foolishness of individuals who are willing to endure humiliation in exchange for their own fifteen minutes of notoriety. About the only individual who seems to have salvaged more than fifteen minutes out of them is Anna Nicole, who somehow captivated sufficient attention to populate an entire series of such nonsense.

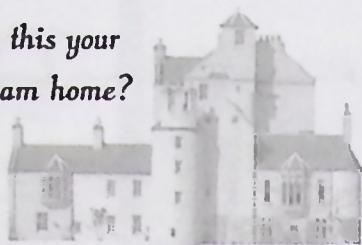
Mass culture is programmed by "fads" and reality television is one that also will pass. Indeed, it is starting to already, which is what propels its producers to seek evermore sensationalized, inane situations around which to contrive new television reality series. In such efforts, the degeneration of television as an instrument which explores human weakness, instead of human potential, seems nearly complete.

But it isn't. What is truly mind-provoking is to wonder what will follow reality television. And unless we ask serious questions about what the broadcasting media's responsibility is to our society, we will find that the answer is

CONTINUED ON PAGE 7



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# JEFFERSON ALMANAC

John Darling

## Even the Ceiling Lamp Has Spirit

In the lull after conquering two nations, with the economy as bad as it's been in sixty years, we find Americans strangely complacent. Maybe they're thinking it's all okay because the wars seemed to have worked and even if they didn't, who's going to stop us? Maybe they're thinking that the economy will probably bounce back because, well, this is America and why shouldn't it? It will especially bounce back, perhaps, with all the tax cuts, removal of environmental restrictions and disintegration of tax-gobbling social programs, such as public education.

Still, I believe in the political process, even though history has been radically altered because the reins of it were handed to a person who clearly lost the election in both popular and electoral votes. The lesson of this—since this is not a parliamentary system—is to work within the two major parties, get modern voting equipment and, yes, please vote.

I was invited to a salon discussion recently on “sustainable communities”; and while I found the people and ideas delightful, when I was asked what I think should be done, I had no words. I wanted to say: recycle your garbage, turn your roof into a water catchment system, go solar, bike instead of drive, don't have more than two kids and be nice to each other.

What finally did come out of my mouth was this: keep working on yourself. Another person said, yeah, that's what I was going to say. It's about me. It's a consciousness thing. Groups and parties are okay, but first the individual consciousness has to change. And only the individual can do that—usually by being thrust into upheaval and suffering by random events of life, but more often now by intent.

That begs the question: is it changing? I would liken it to the time when just a few of our cave-dwelling ancestors 30,000 years ago came up with a complex language, art and spiritual sensibility—all of which speak to a huge and sudden realization that we're individuals (not just a herd) and can direct our own evolution. Along with this came an expansion of intelligence—a function of awareness and the daring to question and go beyond our own comfortable, automatic behaviors. To dream, in other words.

“  
ENLIGHTENMENT  
IS BECOMING AN EVERYDAY  
OCCURRENCE.”

This happened again in Neolithic farming, Minoan Crete, dynastic Egypt, fifth-century Athens, the Renaissance and America's 1960s. In the latter, it meant civil rights, women's rights, the environment, a landscape of new consciousness journeys—a time of seeding for what's starting to happen now. And what is happening?

Just in the last few years, half a dozen yoga centers have sprung up in Ashland. Tai-chi and meditation proliferate in senior centers. *The Power of Now* remains on the *New York Times* bestseller list five years after publication, when the average best-seller lasts a few months. These are just straws in the wind. But what do they have in common? A simple but very difficult (and scary) step—turning down the rational mind/ego, “experiencing out” its pain and fears and learning to live in the present.

Over 200 Ashland men (the greatest concentration anywhere) have gone through the New Warrior training. One of the things Warriors do is teach living truthfully in the present by embracing the Shadow, a Jungian term meaning the suppressed fears, shame, rage, grief and pain that live in the subconscious and run (and mess up) our relationships and goals. The unacknowledged shadow depresses alive-



ness and makes us project this "stuff" on others. But they're cutting through it. Lots of people are.

Enlightenment is becoming an everyday occurrence. It happens one person at a time until you get to a critical mass of the population, maybe as small as one percent, and then you see society changing. You see it in little events. At a yard sale, I pick up a book, *Life as a Waking Dream*. The yard sale woman, a friend, says: you should read that. The author says if you analyze any day in your life (especially an out-of-control one) as if it were a dream, you'll find it is the same as analyzing a dream. In other words, oh my gawd, we're in a trance most of the time, rarely awakening. But we can awaken. We are.

A whole new generation is being born already conscious, smart, creative, helpful and oriented to making peace, say the people now filming the movie *Indigo*, in Ashland—including producer Stephen Simon and consciousness authors/teachers Neale Donald Walsch and James Twyman. Simon says Ashland is a modern Athens, and this is the first of many consciousness flicks to be made here.

My boy Colin and I watch one such movie, *Gladiator*, about great victory, followed by deepest grief, with loss of family, home and vision/mission—then death. We see the slain Roman general Maximus entering the Elysian Fields (heaven), where stand his loved ones, happy to see him.

As I tuck Colin in bed, he asks: Is that what it's like when you die? You're still "you" and it's happy and you're with people you love? This is going to be one of those moments. An *Indigo* child is asking for the truth, at least as far as I can know it.

Yes, I say, all religions and seekers have said about the same thing. We don't die. Everything is spirit. Animals, stones and even the ceiling lamp have spirit and are aware of us. There are moments when we realize it's all one and it's all love and that's what guides all the other moments of our lives. I ask if he's had those moments. Yes, he says, one summer morning when he sat on the roof and heard all the birds and saw how beautiful all the trees and hills were and just felt like he understood everything and it was good. That's it, I said—go find more. ■

John Darling is an Ashland writer and counselor.



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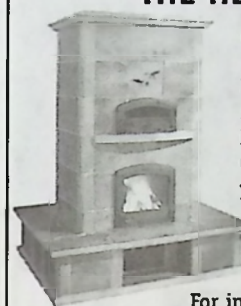
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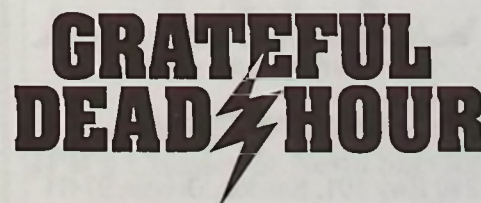
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# JEFFERSON PERSPECTIVE

*Cherryl Walker*

## Health Care Access for Retirees

Since the beginning of the Medicare program in the 1960s, Americans have come to expect that they will have access to health care when they are 65. Under the law they do. But access has become a critical issue in the current healthcare debate.

What is “access” to health care? It isn’t just having the money or the insurance to pay for medical services. In the rural areas of Oregon access is having a doctor to deliver the care.

Retirees move to small communities that offer a relaxed lifestyle to improve their quality of life. Many retirees build their dream home and take up hobbies they planned for prior to their retirement. Usually they give a lot of thought to the selection of their retirement hometown. But I believe few, if any, ever determine if they can access a doctor’s office.

Why do we hear of retirees unable to find a doctor in southern Oregon? One reason is that new doctors choose to practice in other states where Medicare reimbursements for the same services are more than they are here. Doctors cannot meet overhead expenses, such as rent and staff salaries, if most of their patients are on Medicare.

Public outcry against the increased cost of healthcare has been heard by politicians, insurance companies and healthcare providers. But where is the outrage at the unfair reimbursement practices of Medicare, the major healthcare funding program for seniors?

Various political action organizations

such as AARP (American Association of Retired Persons) lobby Congress for increased services from Medicare. As yet, they have not undertaken an active lobby campaign for equity in reimbursements to healthcare providers. The issue of increased

services will never be resolved until there is equity in reimbursements for the people who deliver the care. Doctors will continue to go where they can earn more money for providing the same services.

For example, a doctor in Oregon is paid approximately sixty to sixty-five percent of what a doctor in Florida, New York or

even Alabama, is paid for the same procedure under Medicare. An Oregon doctor will be paid about seventy-five to eighty percent of what a doctor doing the same procedure will receive in California or Texas. It’s common that doctors in Oregon receive Medicare reimbursements of less than fifty percent of what is customary for the same service or procedure even in Oregon. To stay in practice in rural Oregon, a doctor must, of necessity, limit the number of Medicare patients they treat. Unfortunately, many physicians no longer will take Medicare patients.

Access to healthcare has reached a critical point in rural Oregon. Many communities no longer have a doctor. Nearly all rural communities have been unable to recruit new doctors to take over the practices of those who have retired. A couple of years ago there was a survey done on this very issue that demonstrated the looming decline in access to healthcare. The survey showed that most of the doctors in south-


“  
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 IN RURAL OREGON,  
 A DOCTOR MUST,  
 OF NECESSITY, LIMIT THE  
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 PATIENTS THEY TREAT.”

Les AuCoin is on vacation. His perspective will return to this column next month.



ern Oregon were retirement age, or would be within ten years. In the past two years nothing has changed except Medicare reimbursements for services have been reduced.

Just as retirees seek a rural lifestyle in a beautiful area, doctors do too. I've talked to doctors who would like to practice in rural Oregon, but choose to practice where they can earn enough money to pay their medical school student loans that are often are in excess of \$180,000.


We must add our concerns for *access* to healthcare to the current debate on the *cost* of healthcare and tell our stories to public officials at the state and national levels. Not only is it important to our health, it is critical to the economy of rural Oregon. 

Cherryl Walker is a government affairs consultant who travels to document the social and political status of other countries. She previously served as a Federal Administrative Law Hearings Officer, and as State Representative in the Oregon Legislature in 2001-02. She and her husband live in the Applegate Valley. Her commentaries can also be heard on *The Jefferson Daily*, JPR's on-air newsmagazine.

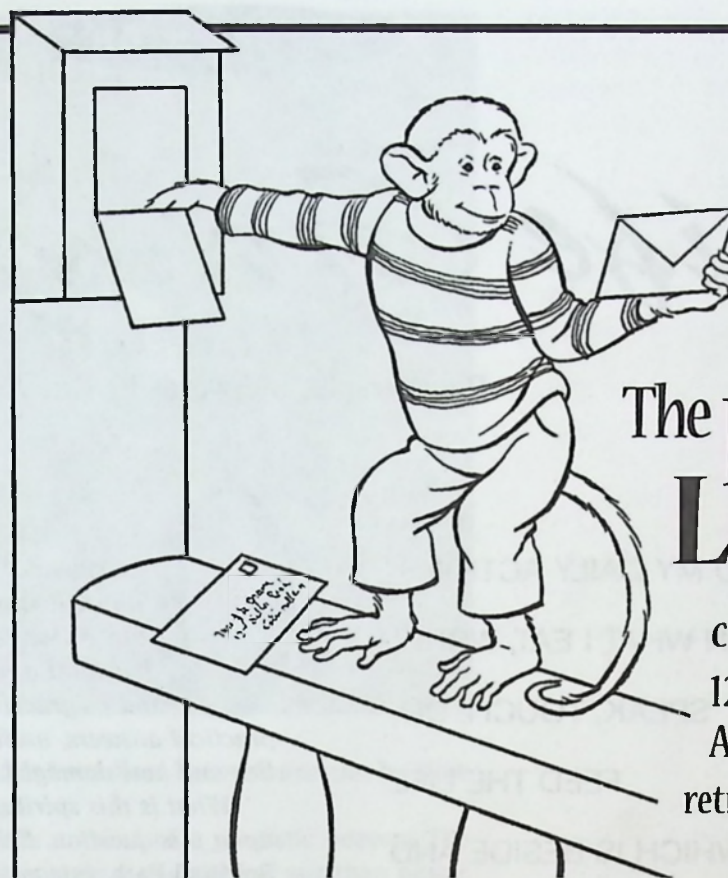
## TUNED IN *From p. 3*

even more depressing than the reality program I happened to dial-surf past the other day—a dating program in which the “date” that had been contrived was between a dwarf and a lecherous youth.

When David Sarnoff, then president of the Radio Corporation of America/NBC, initiated the nation's first television service in 1939, he said: “Today we are on the eve of launching a new industry, based on imagination, research and accomplishment....It is with a feeling of humbleness that I come to this moment of announcing the birth in this country of a new art so important in its implications that it is bound to affect all society. It is an art which shines like a torch of hope in a troubled world. It is a creative force which we must learn to utilize for the benefit of all mankind.”

I don't think reality television is what he had in mind. 

Ronald Kramer is JPR's Executive Director.



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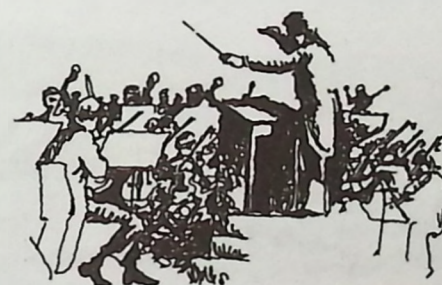
**O**n All Things

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# Life Giving Life

Photographs and words by Eric Alan

DO MY DAILY ACTIONS,  
IN WHAT I EAT, WRITE,  
SPEAK, TOUCH, DO,  
FEED THE LIFE  
WHICH IS BESIDE AND  
BEYOND ME?

**O**ne spiritual path contains all others and conflicts with none. It is nature itself, which fosters the life of all seekers. Nature speaks only silently, offers no absolution, and has hard ways as well as sweet vistas. Yet within its silence and its graceful, tightly woven forms are philosophical and practical answers, useful in our daily lives—regardless of where we live and how damaged the natural order may be there.

What is this spirituality, and how can we apply it? In reflecting upon this question, Eric Alan's new book, *Wild Grace: Nature as a Spiritual Path*, integrates photographic and verbal visions to create a celebration of the details of the natural world, and a meditation on living mindfully within it.

Below is a small excerpt of the book, from one of the harder points on the path: the recognition that the wild struggle constantly includes the ultimate sacrifice for the individual, in the process of greater growth.







**A**s wise as the earth is, the myth of nature's boundless benevolence can be shattered in three words: *things eat you.*

The natural order does not offer the comfort of a pacifistic heaven. The wilderness struggle, for the individual, is more a raw state of war than peace, no matter how beautiful the surroundings may be. Constant vigilance is required, for daily dangers are real. "Natural enemy" is not an empty or contradictory phrase. Vulnerability to becoming lunch, instead of merely going out for it, is an intrinsic fact of nature.

From the individual's perspective, this system can seem cruel, as perilous and full of pain as it is. Blending with it—let alone revering it—is a difficult concept. Harmony with enemies? Oneness with creatures of other species whose purest instinct is to hunt you down and eat you? Unnatural, from the perspective of the individual's gain. As out of step with the natural order as killing no creature—and as impossible, especially if you recognize plants as alive, and not just animals. You have to eat *something*.

Nature does not choose the perspective of the individual, though. Its focus is more selfless and total. **Nature selects for the health and life of the overall spirit, regardless of individual pain involved.** It's very giving in this regard, offering life to sustain life. To nature, individual death is of no consequence, as long as that death feeds other life and sustains the balance. In the larger perspective of the collective spirit, it is therefore not death at all. It's merely a transference, a continuance.

It's through this transference that the overall living weave has thrived since the beginning. Nature thus teaches the selfless perspective of understanding the role of life's passing within life's flourishing—a perspective which offers great comfort. It isn't personal eternal heaven, perhaps; but it does show each of our passings as a gift to those who follow us. We leave space and energy for there to be other flourishing awareness when we go.

Not that nature teaches us to roll over and offer ourselves needlessly to any enemies in passing. The striving for individual life is also part of the balanced order. The value of preserving our own spirit's place within the weave is instinctive. It's true in all beings of all species. And it's through valuing our own lives that we learn to value others, including the greater collective other.

Also, on the path of survival, the struggle keeps us fit. **No sedentary, lazy, pot bellied creatures grow old in the wild.** They give room for the new soon enough.

What nature does not do, in this balance of striving, is to take life needlessly. Some may perish in the randomness of weather and earth shifts, perhaps; but when one life absorbs another it is indeed a transference, not a destruction. The

CONTINUED ON PAGE 17





# Living on a Burned Biscuit

*If life giving life is the natural way, and a healthy way beyond personal sacrifice, how does that apply in the heart of one of the worst fires this region has ever seen?*

By Eric Alan

If there's any place in this region where nature's sacrificial weave of life giving life is at its most challenging to embrace—and perhaps most necessary as well—it's in the heart of the Biscuit Fire zone. Since July 13, 2002, continuing through the four months of active burn and now on into the decades of recovery ahead, that half-a-million acre swath of land, full of char and change, has been speaking through flame, ash and the silence of new green shoots. After the raging intensity of its initial roar, as the largest fire in recorded history in southern Oregon (with a small extension over the artificial border to California), it has calmed down. It speaks with a quiet voice now: its landscape challenges us to be still enough, ourselves, to truly see and hear its subtle sensory language.

Recently, I had the opportunity to listen and view it on its own terms, along with a fire ecologist and other Nature Conservancy personnel, as we made a trek into one of the most intense burn areas. Off the end of Eight Dollar Road on the east flank of the fire, in the edge of the scorched Kalmiopsis Wilderness, we took the trail to Babyfoot Lake, along which—unlike in the majority of the fire zone—the intensity of the fire killed essentially all of the trees, as well as all visible undergrowth and any other life that couldn't fly, run or slither away quickly enough to stay free of the flames. In a single day, fed by winds reaching thirty miles per hour, the blaze consumed the surface life of that forest patch, as well as road and trail signs, outhouses and nearly all other human evidence.

If I had any emotional expectation for the trek, it was the



A burned snag near Babyfoot Lake (left); a nearby area where essentially all trees were charred, and wait to fall (right). Photos by Eric Alan.

despair I often feel in clearcuts, littered vistas, and certain chain stores. There's a chaos to those scenes, a senselessness of waste and a disturbance of order in which the natural progression of life giving life is violently, uselessly broken.

Instead of chewing on that in the burned Biscuit, though, I was presented with an almost discomforting sense of peace, and a strange form of beauty. Stepping out into the burn, all my preconceived notions immediately vanished.

At first glance, the forest's intactness seems even greater than it truly is, for the skeletal remains of the scorched trees maintain their shape—down to the small twigs that extend off the deceased branches. To the casual viewer, only the color of the forest seems to have been shifted, though the true shifts are far deeper than that, and only now beginning.

With the flames and smoke long gone, the smell of fire has dissipated, and the renewed smell of tree growth has not yet returned. The wind is there, when it wants to be, but it wasn't on the day of our visit. There was only a stillness which felt more like a deep breath than a lack of one. The scattered birds have also barely begun to return, and few scurries from ground creatures are back yet to disturb that profound stillness either. A spaciousness pervades the scene.

The manzanitas, though scorched as fully as the trees, are already sprouting growth from the same roots, undeterred by the fire. Small trilliums are blooming by charred logs and ash-tinted rocks. Bear grass has widely sprouted and will bloom profusely next year. Seeds and cones from over nearby ridges are already



blowing in from a less-burned area, ready to re-seed the slopes at their own patient pace. The knobcone pines, which need fire for their cones to open, finally have had the heat they waited years to receive. They'll have a stronger presence in the next generation of growth. As we walked, the youngest of the group used sharp kid eyes to spot a chipmunk and a scorpion, plenty healthy. Something, we noticed, had been eating the lush new bear grass. Small clouds of insects came to investigate us. A profusion of fish remained in clear sight in the lake, which was ringed by surviving trees. Snowmelt filled the creek. A lone bird serenaded us, late on the hike.

I found little, if anything, to mourn. I could sense that the forest was still intact in a way in which my vision hadn't previously been expansive enough to conceive. There was order, flow, stillness and life—part of a forest in transition, not a forest destroyed.

Like the totality of the earth, the forest is a process as much as a place. It's a constant transformation; a continuance which transcends any individual life.

If it was an individual, though, its current state would not be akin to the cremated. You can put yourself in the forest's place, as I did, without waking up at your own funeral: it's more at the point where your marriage has broken up, you've been fired from your job, and the kid down the street has become terribly frightened by the shape of your nose—but within all that there's a chance for life's reinvention that is somehow a relief; it's exciting and full of hidden promise. I remembered the new, deeper health I found through surviving cancer; the odd, welcome lightness a roommate of mine came to feel after losing all her possessions in the trauma of a house fire. We eventually find a new balance beyond the pain, that's all—or someone else does, in the space our absence leaves for another.

So it is in even the worst of the Biscuit Fire zone. The fire was a terrible tragedy, by many measures; and the Kalmiopsis Wilderness will never be what it was, in my lifetime. Yet the forest now has a chance to reinvent itself, and it has already begun, without tears or complaint.

I could already sense the impending shifts toward a new balance. Soon the dead trunks will fall, and do their part to replenish the soil. They are not useless to the land's life, even now. They are an essential part of its rejuvenation, and in that sense are not even truly dead. They are still a vibrant part of life giving life.

Our life is a part of that breakdown and rejuvenation, of course; and one bit of human evidence that the fire didn't consume is the mark of our hand on the forests, which has fundamentally changed the dynamics of wildfire. In this fire as well as others, that can be seen in the burn's intensity; an increased intensity due in part to our fearful, overly aggressive suppression of previous fires. In the cycle of life giving life, the increased fire intensity seems to serve a parallel role to how disease helps to

return health to the greater balance. Suppress disease, and the population flourishes, until it overwhelms the planet—and disease breaks through anyway, at a higher, faster, deeper rate. Suppress fire, and it too will break through with greater rage and insistence. The fire is here to model the hard lessons of suppression in all areas of life: whether it's illness, forest fire or sexuality, suppressing what's natural only leads to its eventual sideways explosion later, in ways which are vastly darker, more damaging, more intense. That natural life which we shun gains power from our misguided fear, instead of being diminished by it. Nowhere is that more evident than in the vast raw wound of the Biscuit Fire zone.

For fire ecologists—and for anyone else who cares to learn—the Biscuit Fire zone is a tremendous, rare university as well as a trauma center. It's a chance to see how the earth moves on from a fire without man's assistance: much more so than in most fire zones, where the smaller size has permitted more active man-

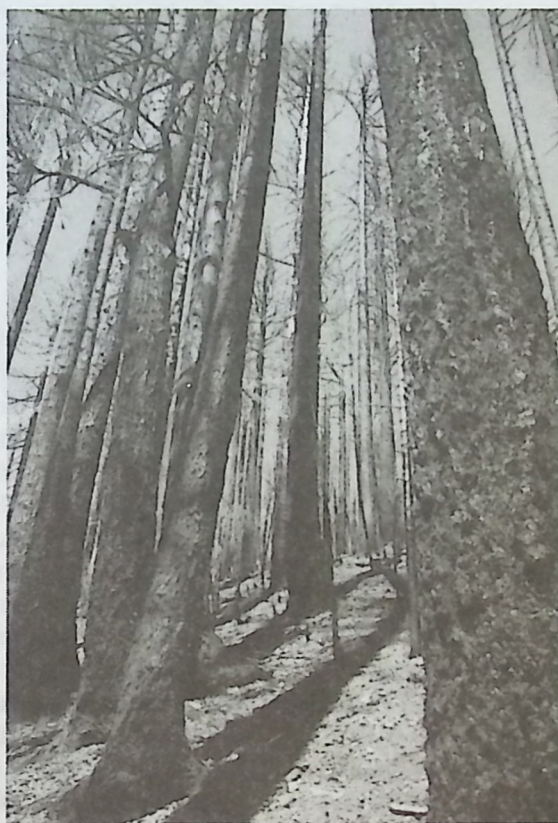
agement over the entire area. It's a chance, too, to learn of the effects of our own assistance in the area where we attempt to aid recovery. There will be, and is already, active and varied work in that area, including mulching with air-dropped barley straw to slow erosion; reseeding; thinning; small amounts of salvage logging. Despite the complex arrays of interests and values that translate to political pressures and opportunistic special interest actions, Nature Conservancy fire ecologist Darren Borgias, for one, expressed optimism at the direction of human response so far. And in the management strategy, he expressed the need for realization that while the intensity of fires has increased in response to human suppression, in some forest zones where fires are naturally infrequent, intensity is also naturally high, and should be left that way.

Also, according to information provided by the Nature Conservancy, scientists expect the long-term wildlife damage to the area to be minimal. They note that

many of the animals escaped the flames, despite mortality in surface layers and other inevitable casualty. The transplanted wildlife has placed temporary pressure on surrounding areas; but it will soon move back in as lush new forage sprouts in the fire zone.

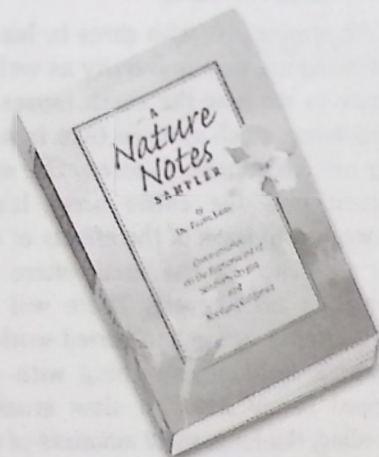
The natural earth, even when burned beyond recognition, finds life giving life. It finds a way to rebirth beyond our small sorrows over what we think we've lost.

Like everyone and everything else these days, the Biscuit Fire has its own website: [www.biscuitfire.com](http://www.biscuitfire.com). Detailed, continually updated information on the fire, on recovery efforts and on the land itself can be reached from there, including a photo gallery. Information on the Nature Conservancy is available at [www.nature.org](http://www.nature.org).





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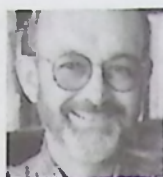
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## NATURE NOTES

Frank Lang

### Coconuts

If you listen to *Nature Notes* on the radio, you may have heard of my Mexican adventure with south-of-the-border harvestmen. Of course, that wasn't the only adventure—there were several others, plus a couple of misadventures that added to the trip's excitement, like security deplaning that led to missed connections and late night confusion over Mountain or Central Time in clockless bus stations. Trucks, big trucks, really big trucks, heavily loaded really big trucks on narrow rough roads were also exciting. Couldn't always tell what their loads were, but a lot of them were filled with big green, football-sized... Can you guess what? Yes, coconuts, on their way to market to be turned into all kinds of products that you use knowingly or unknowingly almost every day.

We spent our two weeks in the vicinity of Manzanillo and Lake Chapala, at about the latitude of Hawaii. As we drove along, roadside fields often consisted of overstory rows of tall coconut palms with a dense understory of bananas with their hands in bags. Yes, bananas have hands; it's a fancy way of saying bunch. Bags are a way to keep the fingers clean, free of dirt, dust and bugs. Other plantations had what appeared to be coffee bushes underneath.

Coconut trees are tall and slender, although there are dwarf varieties. The nuts are harvested by climbing the trunk or by cutting them from the ground using knives on the end of long bamboo poles. Either method seems fraught with danger as far as I am concerned. Once harvested the coconut is used in many ways.

Actually coconut fruits aren't nuts at all. Botanists consider them drupes, like plums and cherries, except the skin and fleshy edible parts are tough and fibrous in the cocodrupe; that is, the nut.

The tough fibrous outside, known as coir, is the source of doormats, ropes, brushes, brooms and soil compost. The "nut" of the coconut that we see sold in our supermarkets is equivalent to the pit of

cherries and prunes. Inside that is the seed.

Seeds of all seed plants consist of a seed coat, nutritive tissue for the embryo, and the embryo itself, which is the new plant of the next generation. In coconuts, the nutritive tissue starts out soupy and multinucleate, and then as it matures, becomes the solid meat of the coconut with which us temperate, supermarket, northern hemispherians are familiar. When we see supermarket coconuts we see the inner layer of the fruit. Break it open with a hammer by whacking the pointed end with its three eyes with a hammer. It splits open and out pours an insipid watery fluid. Inside the hard shell we find the meat of the coconut: nutritious endosperm that nourishes the embryo as it grows into a new palm tree. Notice the thin brown skin. That is the seed coat. Up near the eyes you will find a small oval structure, the embryo. The meat of the coconut is treated in various ways to extract highly saturated oils that are used in everything from soap to non-dairy creamers, that aren't any better for you than good old cream from a cow.

I had a coconut treat at Popeye's on the beach at Bara de Navidad. There they were big, fat, and green. For not very many pesos a coconut whacker whacked off the eye end with his machete, dug a hole with its tip into the fluid filled cavity, and stuck in a drinking straw. I proceeded to suck up the sweet soupy fluid, till the coconut went dry. Way better than our store bought coconuts. Then the waiter ran off with it and returned with the soft tissues of the developing endosperm on a plate with sliced lime and coarse salt. Squeeze on lime juice stick it in the salt, then stick it in your mouth; a delicious tropical treat. ☐

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



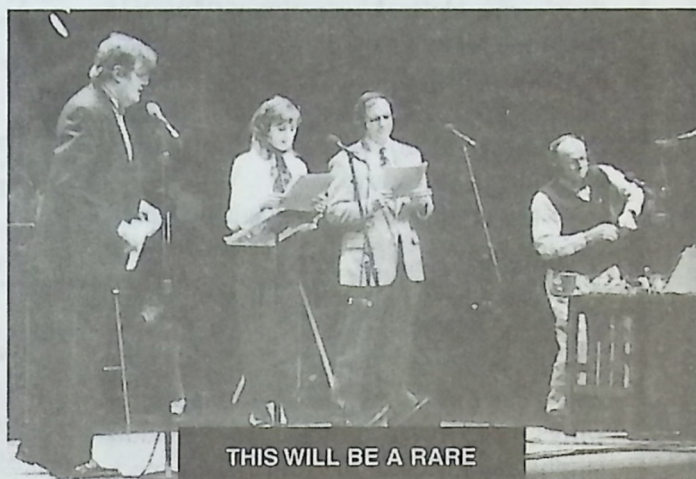
# A Prairie Home Companion: The Rhubarb Tour

By Kelly Gonzales

Since 1974, *A Prairie Home Companion* has entertained audiences with a variety-show format that features unforgettable comedy sketches; eclectic music that ranges from acoustic, classical, folk, jazz, rhythm & blues and bluegrass; and Garrison Keillor's signature monologue, "The News From Lake Wobegon," the little town that time forgot and decades can't improve. The two-hour broadcasts in front of theater audiences are carried live throughout the country on over 540 stations, including JPR—a remarkable feat in a day when many shows are taped ahead and heavily edited before being aired.

Sponsored by Jefferson Public Radio, Garrison Keillor is bringing a sold out show of *A Prairie Home Companion: The Rhubarb Tour* to Britt Festivals in historic Jacksonville, Oregon on Wednesday, Aug., 27 at 7:30 p.m. in addition to other select cities across the country. These special performances will be presented solely for each live audience visited and will have all the elements of the broadcast show. These shows have a distinct advantage: Garrison will not have to stop at 6:59 p.m. Central Standard Time. With the added time and flexibility available to him, audiences are sure to experience more material, more interaction between Garrison and the performers, and more audience involvement. This will be a rare opportunity to get to know Garrison, the Guy's All Star Shoe Band and the acting ensemble in ways not possible during the broadcast presentations.

Garrison Keillor's signature monologue, "The News From Lake Wobegon" is the heart of each week's broadcast. He is presenting one at each stop on the August tour. The lights go down, Garrison Keillor steps into the spotlight and says, "It's been a quiet week in my hometown: Lake Wobegon, Minnesota." He weaves tales of the Chatterbox Café, Ralph's Pretty Good Grocery, the Sidetrack Tap, the Lake Wobegon Whippets, and all the people who live, love, work and play in this mythical town that's located somewhere



THIS WILL BE A RARE  
OPPORTUNITY TO GET TO  
KNOW GARRISON, THE  
GUY'S ALL STAR SHOE  
BAND AND THE ACTING  
ENSEMBLE.

between the mind and heart of its creator. By the time Keillor ends the monologue with "And that's the news from Lake Wobegon, where the women are strong, the men are good looking and the children are above average," the audience has been transported to small-town America amidst the Ingqvists, Krebasbachs, Tolleruds and Bunsens.


The live performance stars the "house" band, The Guy's All-Star Shoe Band, led by composer and keyboard extraordinaire Rich Dworsky. The Show Band is comprised by some of the most talented musicians in the business who are considered solo stars in their own right, such as guitarist and songwriter Pat Donahue, bassist Gary Raynor and drummer Arnie Kinsella.

The Britt show features the same actors you hear in your living room every weekend. Sue Scott has performed with the show since 1992. Since then she has been the voice of virtually every female character on *A Prairie Home Companion*. Tim Russell joins the show when he can get away from his day job at WCCO-AM. Tim, "The Man of a Thousand Voices," has been on the show for ten seasons. He is the voice of numerous characters such as the man eternally in need of the mellowing agents of Ketchup and Dusty's sidekick Lefty in addition to his devastating impressions of people like George Bush, Al Gore, Julia Childs and hundreds more. Fred Newman brings a uniquely animated style of producing life-like and amusing sound effects, mostly with the use of his mouth, that leave audiences doubled over with laughter.

More than 3.3 million listeners on over 540 public-radio stations in the United States hear *A Prairie Home Companion* each week from coast to coast. Garrison Keillor is into his 29th season of writing, producing and hosting one of America's most popular weekly radio shows that continues to attract larger and loyal audiences season after season.








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# INSIDE THE BOX

Scott Dewing

## Blah, Blah, Blogging

**Sunday, June 22, 2003**

I'm making this all up. These are fictitious postings. And yet I'm writing them and you're reading them, which makes them arguably real even though I've told you they were not. This is a blog about blogging, which unlike most blogs, starts at the beginning and moves forward through time rather than starting at the present and flowing backwards.

*Posted by: Scott / 11:33 a.m.*

**Monday, June 23, 2003**

I can't help but wonder if anyone out there in the *blogosphere* really gives a damn about this single and struggling heartbeat that is my life. Mad flapping of wings, the raven outside the window laughs and flies into the sun, a black speck disappearing into a blinding blue stratosphere, which is so unlike the blogosphere, a no place out in cyberspace created, updated and mutated by people like me, blogging away perhaps in hopes of those proverbial 15-minutes of fame, some social change and a little bit of digital eternity. Weblogs, or blogs, as they've come to be simply referred to, are just web pages made up of short, frequently updated chronological postings; like a journal or a diary, but digital, public and, I suspect, mildly narcissistic. There are currently an estimated 500,000 weblogs flying about in the blogosphere.

*Posted by: Scott / 1:48 p.m.*

**Tuesday, June 24, 2003**

Some are calling blogging the "new journalism," which infers that there is an "old journalism." Maybe that's the case and it goes something like this: The old journalism is owned by large media conglomerates and is controlled (censored?) and driven by the bottom line. Blogging, on the other hand, is owned by those who take the time to do it. It is controlled by the blogger, by the individual writing the blog. Bloggers work for free, or, at best, set up a digital tin cup on their website and hope for donations so that they can keep doing what

they're doing. That's great, but altruism is not journalism. What, exactly, *is* journalism anyway? *Posted by: Scott / 2:09 a.m.*



WITHOUT BLOGGERS AND  
THE NEW MEDIUM OF BLOGGING,  
TRENT LOTT MAY NEVER HAVE BEEN  
CALLED TO THE CARPET.

**Wednesday, June 25, 2003**

According to *The American Heritage Dictionary*, "journalism" is: 1) The collecting, writing, editing, and presenting of news or news articles in newspapers and magazines and in radio and television broadcasts; 2) Material written for publication in a newspaper or magazine or for broadcast. 3) The style of writing characteristic of material in newspapers and magazines, consisting of direct presentation of facts or occurrences with little attempt at analysis or interpretation. In addition, there's "New Journalism": journalism that is characterized by the reporter's subjective interpretations and often features fictional dramatized elements to emphasize personal involvement. That seems to fit the blogger's world. Usually bloggers are writing about what they are experiencing either directly or indirectly. Often, blogs are the follow-up to the news, the analysis and commentary of what's been reported by others. Then there's "yellow journalism": journalism that exploits, distorts or exaggerates the news to create sensations and attract readers. That seems to accurately describe the journalism practiced by the big networks like CNN. Coverage of the war in Iraq felt more like a marketing blitz than raw news coverage, with CNN, like any good corporation, angling to keep its dominate market share. The Beatles song, "Yellow Submarine" keeps running through my head over and



over again now when I watch CNN Headline news. Here it comes again: "We all live in our yellow submarine, yellow submarine, yellow submarine..."

*Posted by: Scott / 9:55 p.m.*

**Saturday, June 28, 2003**

Some have hailed blogging as, "cyber-space's most dynamic journalistic innovation." Demonstrating that the big media dogs don't want to be left out of the blog-boom, MSNBC.com recently replaced its highly successful discussion boards, which average 600,000 posts per day, with "Weblog Central." ABCNEWS.com has its own blog now too, "The Note," which focuses on political news and commentary. Meanwhile, mainstream journalists are beginning to recognize the medium's influence and potential. Howard Kurtz, a media critic for *The Washington Post*, has written that "bloggers are busting chops, big time." For example, when former senate majority leader Trent Lott famously dug his political grave at Sen. Strom Thurmond's 100th birthday party, the mainstream media largely ignored his remarks. "It was sort of an open secret in a way that Trent Lott had this sort of, you know, somewhat *unreconstructed* view about the past of the American South," said Joshua Marshall, a freelance journalist and author of talkingpointsmemo.com, a popular weblog. "But everybody kind of knew that, and knew that it was something we all knew, but it's kind of old news, and we don't talk about it." While the big media largely ignored Lott's remarks, Marshall and other bloggers stayed focused on them and repeatedly posted them in their blogs along with commentary and further background information they dug up on Lott. As a result, the popular media began to cover the growing controversy. The previously ignored and underreported remarks soon became the headlines of the day. Two weeks later, Lott resigned his position as Senate majority leader. Bloggers and their blogs clearly influenced how this played out. Without bloggers and the new medium of blogging, Lott may never have been called to the carpet.

*Posted by: Scott / 9:43 a.m.*

**Sunday, June 29, 2003**

These are fictitious postings, but this part is true: blogging is here to stay and it represents the beginning of a long-needed democratization of the news media. Printing newspapers and getting them distributed to potential readers costs a lot of

money. Running a radio station or a cable news network costs a lot more. The Internet is just another broadcast medium for reaching the hearts, souls and minds of a growing, global population. But as is its trademark, the Internet provides a low-cost point of entry to an otherwise high-priced wager for reaching a potentially huge market. As consumers turn away from traditional forms of news delivery and go online, the playing field is significantly leveled. Perhaps the true significance of this shift was best summed up by Glenn Reynolds (a.k.a. "The Blogfather"). A law professor and founder of instapundit.com, a blog site that attracts a 100,000 visitors a day, Reynolds claims that, with blogging, "the First Amendment is finally living up to its promise on the Internet." *Posted by: Scott / 4:22 p.m.*

Scott Dewing is a technology consultant, business owner and writer with a B.A. in Journalism from the University of Oregon. You can email him comments and/or questions regarding this column at [scott@insidethebox.org](mailto:scott@insidethebox.org). Archives of his columns, as well as other articles and news, are available at [www.insidethebox.org](http://www.insidethebox.org).



**TO THE  
BEST  
OF  
OUR  
KNOWLEDGE**

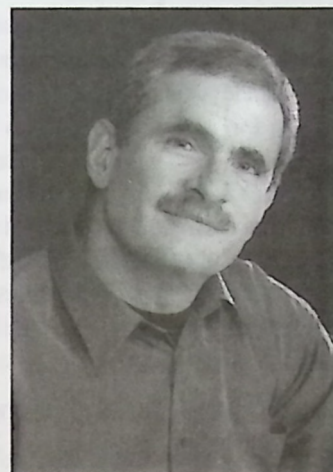
Takes you to the cutting edge of  
politics, economics, literature,  
and contemporary culture.

**Sundays at 8am on  
News & Information**

**Sundays at 5pm on  
CLASSICS & NEWS**

# The Jefferson Exchange

*with Jeff Golden*



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

The EPA is faulted for not tracking water pollution – merely throwing Christie Whitman overboard was not enough. This is hard on the heels of the decision to control forest fires by eliminating trees.

Trust in media at an all time low despite Fox's Fair and Balanced coverage.

Still no weapons of mass destruction in Iraq but they did find a tractor trailer of bad chicken parts. The President still maintains they will find the weapons but, after all, this is a faith-based administration.

FCC gives Clear Channel the last remaining channel, and, if you receive anything on your fillings that's theirs too.

One step closer to approval of stun guns on planes. Bound to spice up the stale flight attendant demo. Try tampering with or disabling the smoke detector in the lavatory now, sucker!

On the fund-raising trail, Air Force 1 unexpectedly climbs 100,000 feet vertically as cash shifts in the overhead compartments.

In Iowa, in a unity move the 9 Democratic candidates form a pyramid, although Lieberman refuses to join in.

The recording industry, backing off of suing those who download music, will instead charge \$750,000 for CDs. Well, at least the artists get a half cent of that.

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**

npr

# ON THE SCENE

## Independent Producers

**L**ost and Found Sound." "The Yiddish Radio Project." "Prison Diaries." Some of the most memorable and provocative programming heard on NPR newsmagazines is the work of independent producers. With a passion for radio and the stories they encounter, independent producers find voices that tell personal stories and illuminate larger truths and introduce listeners to another side of life.

The point of independent producers' work, says David Isay, is "to jar people and to shake people. To snatch them out of their haze and bring them back to the world. To help them to dip their toes in the real lives of real Americans—the sort of struggles, feelings and joys, and tragedies people go through."

Isay should know. He's the founder of Sound Portraits Productions, an independent production company dedicated to giving neglected American voices a national audience. One of Sound Portraits' most noted works is "Ghetto Life 101," a documentary about two young boys living in one of the most notorious public housing projects in America. The program won almost every major award in American broadcasting, and Isay has been similarly decorated for his many other works.

Joe Richman believes that "radio is a great medium for telling intimate, personal stories," making "the universal feel personal and the personal feel universal." An adjunct professor at Columbia University, Richman is also an award-winning independent producer and reporter with Radio Diaries, a nonprofit that finds extraordinary stories in ordinary places through voices rarely heard—teenagers, seniors, and prison inmates. Recently, Radio Diaries produced "My So-Called Lungs," the audio diary of a 21-year-old woman battling cystic fibrosis, which recorded her attempts to lead a nor-

mal life with lungs that betrayed her.

The independent producer draws inspiration from everything imaginable. Nikki Silva and Davia Nelson, also known as the Kitchen Sisters, find stories by "having an ear to the ground on every level." That's what it took for Silva and Nelson to produce their Peabody Award-winning radio series of short segments, "Lost & Found Sound," as well as the Sonic Memorial Project, a national collaboration with other radio producers, artists, historians, archivists, and the public broadcasting community to collect and preserve audio remembrances of

the World Trade Center, its neighborhood and the events of 9/11.

"Davia is famous for hearing other people's conversation and turning to them and saying, 'this would be a remarkable program!'" says Silva. "It's about keeping your ears and mind open."

Once a producer finds the inspiration to tell a story, the process of creating a piece NPR Newsmagazines like *All Things Considered* or *Morning Edition* is lengthy and meticulous—and sometimes frustrating. For many projects, the first step is to pitch the story idea to NPR while simultaneously pitching a funding source.

"It's kind of a Catch-22," Silva notes. "The funding agencies want to know you are going to be able to get that piece or series aired, preferably by one of the big shows, because they want justification for funding you. So, you are writing the grant, pitching the story idea, and trying to get the shows to write letters of support, or at least say they are interested in possibly airing this series if it's funded."

In spite of this painstaking process—not to mention juggling up to 15 different pieces at a time or turning hundreds of hours of recordings into maybe only 22 minutes of aired material—Dan Collison

THE INDEPENDENT PRODUCER  
DRAWS INSPIRATION FROM  
EVERYTHING IMAGINABLE.



says, "For the most part, radio is pretty simple. It's usually just a tape recorder, a microphone and two people." He continues, "The trick is being there at the right time, and also being patient, developing enough trust with a person to get them to talk about themselves in an open, honest way." Collison's recent projects include "Learning to Live: James' Story," the documentary of an ex-felon's transition from prison to the free world; and "Movin' Out the Bricks," where his company, Long Haul Productions, followed "Coco" and her children, as she moved out of Chicago's Stateway Gardens—public housing that Coco described as "hell."

Whether telling the stories of ex-felons or inviting listeners into the life of a teenager with a life-threatening disease, independent producers approach their work with passion and dedication. And perhaps they inspire others to do the same. For up-and-coming producers, David Isay offers this advice: "Follow your heart. Never compromise. Set your audience on fire." ■

# LIFE GIVING LIFE *From p. 9*

difficulty with human conflict, then, from this perspective, is not that we take lives—even of our own species—but that randomness and senselessness have crept in to poison the instinct. We take life in a way which does not feed life: our wars and our street fights merely destroy without transfer. It would not feed anyone, for me to kill you.

What we call disease may be another matter, however. Disease which takes life is life also—bacterial or viral life—asking for transference of spirit too, in its own microscopic ways. And disease often strikes over-abundant species as a means of returning greater balance. This is where believing in nature as a spiritual path becomes painful—for if believing in nature means believing in the overall balance, and if believing in the overall balance means a need for reduction of one's own species... the conflict with the self-preservation instinct becomes severe.

Within the darkness these natural shadows cast, though, there is the light of greater health to be seen. **There is certainty that nature will take action to right its balance, because it always has, on this sphere.**

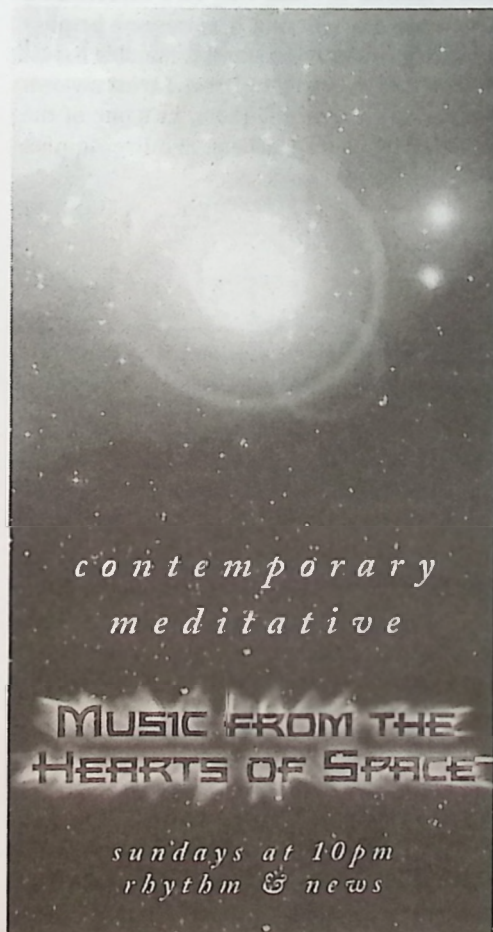
There is also, in life giving life, a model for our own daily ways of being. I've begun to see my own life as a long process of transference, especially as the relative independence of adulthood has set in. Do my daily actions, in what I eat, write, speak,



touch, do, feed the life which is beside and beyond me? Does it set up the continuance of my own positive spirit in a time beyond my own? **Has my life fed other lives unnoticed or unknown yet, in its rising and passing?** Is my vigilance as constant as any wilderness creature, in trying to healthily preserve and nourish my own spirit?

In reaching to create positive answers, life giving life offers a beautiful collective way.

*Wild Grace: Nature as a Spiritual Path* is published by White Cloud Press and nationally distributed by SCB Distributors. It is also available online at [www.whitecloudpress.com](http://www.whitecloudpress.com). Additional excerpts from the book and more information are available at [www.wildgrace.org](http://www.wildgrace.org). Eric Alan can be contacted directly at [eric@wildgrace.org](mailto:eric@wildgrace.org). ■







# PROGRAM GUIDE

## At a Glance

### Specials this month

#### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

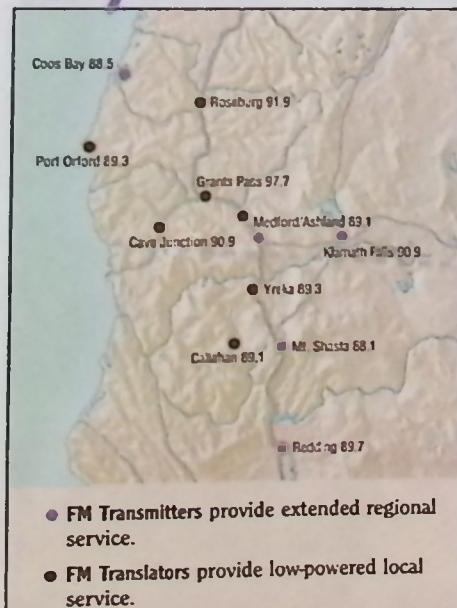
*JPR Saturday Morning Opera* returns for a new season of recorded opera. Join host Don Matthews each week for operas ranging from Handel's *Ariodante* to the now classic recording of John Adams' *Nixon In China*. Other highlights include *Romeo and Juliet* of Gounod with Corelli and Freni, *Tannhäuser* with René Kollo, and *Il Trittico* with three different casts from different eras. Along with these and other "war-horses" of the genre, we'll sample lesser-known operas such as *The Tender Land* of Copland and *The Jacobin* of Dvorák. Tune in Saturdays at 10:30 a.m. for great opera on the Classics and News Service of Jefferson Public Radio.

#### Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Every Saturday at 10 p.m. tune in to four hours of great blues music here on Jefferson Public Radio. If you're a regular listener to the Rhythm & News Service, then you've come to expect a wide range of music from singer/songwriters to jazz, folk to world beat and everything in between but on Saturday night *The Blues Show* presents a focused look at some of the music that started it all here in America. Hosts Paul Howell and Bryon Lambert present a cornucopia of blues from past and present, A to Z. You'll hear such artists as Buddy Guy, Koko Taylor and Bo Diddley or maybe Ronnie Earl, Robert Cray and Blues Queen Sylvia. Each week the show takes listeners on a tour of JPR's extensive blues library, which includes great studio recordings, re-releases of rare finds, tracks recorded at blues festival and label retrospectives. Tune to *The Blues Show* every Saturday night from 10 p.m. to 2 a.m. on the Rhythm & News Service.

#### Rhythm & News



#### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

#### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE ICT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

#### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm All Things Considered  
5:30pm Jefferson Daily  
6:00pm World Café  
8:00pm Echoes  
10:00pm Late Night Jazz with Bob Parlocha

#### Saturday

6:00am Weekend Edition  
10:00am Living on Earth

#### N. CALIFORNIA STATIONS ONLY

10:30am California Report

11:00am Car Talk  
12:00pm E-Town  
1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm Blues Show

#### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz with Bob Parlocha

### Volunteer Profile: Craig Faulkner

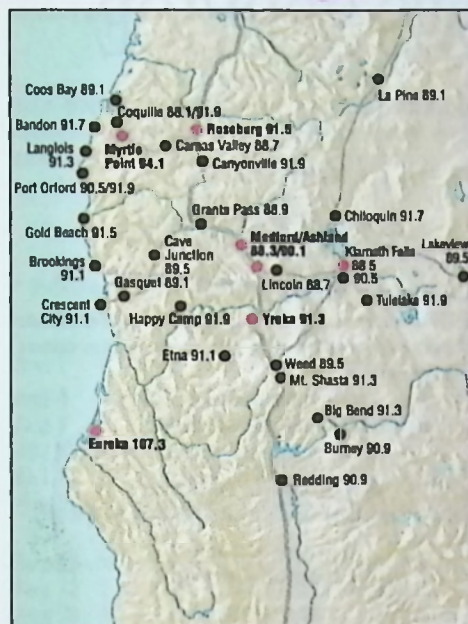
Craig Faulkner's entry into radio began by chance and friendship. In 1997, at the house of a common friend, he met JPR staff member Colleen Pyke, who was then hosting *Open Air* on the Rhythm & News Service. Colleen invited him to come sit in and watch her program happen—and when he did, program director John Baxter happened by. Craig's encyclopedic knowledge of old rhythm & blues, swing, and other unique American forms fit well with the station's needs; so John invited Craig to make an audition tape. He did, and the rest is history—*American Rhythm* history.



After six years on the air, *American Rhythm* has come to be a centerpiece of JPR's Saturday evening programming, airing each week at six. No one has been more surprised than Craig at the show's enduring popularity. "I thought at first I would be a niche market—a select few individuals would be interested." But indeed, the popularity has been proven, including Craig winning this past year's reader poll in the *Sneak Preview* as the area's favorite DJ. Now that he's experienced, Craig says, "In some ways, I'm enjoying it more now because I'm not as self-conscious as when I first started. I'm able to just be myself and talk about the things that I know. I trust my own taste more now." When he's not on the radio, he's one of the region's most popular swing dance teachers, and lives a quiet life deep in the woods of the Applegate.



# CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRG 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm NPR News  
12:06pm Siskiyou Music Hall  
4:00pm All Things Considered  
4:30pm Jefferson Daily  
5:00pm All Things Considered  
7:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:30am JPR Saturday Morning Opera  
2:00pm From the Top  
3:00pm Siskiyou Music Hall

4:00pm All Things Considered  
5:00pm Common Ground  
5:30pm On With the Show  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am St. Paul Sunday  
11:00am Siskiyou Music Hall  
2:00pm Indianapolis On the Air  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm American Mavericks  
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin,
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Tulelake 91.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Port Orford 90.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Parts of Port Orford, Coquille 91.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Redding 90.9
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Sutherlin, Glide TBA
Cave Junction 89.5	Grants Pass 88.9		Weed 89.5
Chiloquin 91.7	Happy Camp 91.9		

# News & Information



- AM Transmitters provide extended regional service.

## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRYM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here and Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm Fresh Air with Terry Gross

## KRYM EUGENE ONLY.

3:00pm The Tavis Smiley Show

4:00pm The Connection  
6:00pm Fresh Air (repeat of 3pm broadcast)

## KRYM EUGENE ONLY.

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens  
8:00pm The Jefferson Exchange (repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am Sound Money

9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Comedy College  
5:30pm Outlook from the BBC  
6:00pm Fresh Air Weekend  
7:00pm Tech Nation  
8:00pm New Dimensions  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am Studio 360  
11:00am Sound Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm TBA

## KRYM EUGENE ONLY.

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Healing Arts  
6:00pm What's on Your Mind?  
7:00pm The Parent's Journal  
8:00pm People's Pharmacy  
9:00pm BBC World Service



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRS 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT

KNHT 107.3 FM  
RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

### JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Siskiyou Music Hall

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### Common Ground

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

### Indianapolis On the Air

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.



7:00pm–8:00pm

## American Mavericks

Innovative singer/songwriter Suzanne Vega hosts this 13-week series that tells the story of the distinctly American classical music that grew along with the country.

8:00pm–2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

## FEATURED WORKS

\* indicates August birthday

### First Concert

- Aug 1 F Ravel: *Jeux d'eau & Ondine*
- Aug 4 M Rodrigo: *Concerto Andaluz*
- Aug 5 T Creston: *Suite for viola and piano*
- Aug 6 W J. Strauss II: *Kaiser-Waltzer*
- Aug 7 T Bantock\*: *Violin Sonata No. 3 in C*
- Aug 8 F Chaminade\*: *Piano Trio in G minor, Op. 11*
- Aug 11 M Marcello: *Oboe Concerto in D minor*
- Aug 12 T Biber\*: *Violin Sonata No. 81 in A*
- Aug 13 W Arensky: *Piano Trio No. 2 in F minor, Op. 73*
- Aug 14 T Bach/Kurtág: *Chorale transcriptions*
- Aug 15 F Ibert\*: *Overture de fête*
- Aug 18 M Marais: *Le Labyrinthe*
- Aug 19 T Regondi: *Introduction and Caprice*
- Aug 20 W Rachmaninov/Sanderling: *Vocalise*
- Aug 21 T Suppé: *Journey through Africa*
- Aug 22 F Debussy\*: *Jeux*
- Aug 25 M Bernstein\*: *Facsimile*
- Aug 26 T Noland: *Fantasy in G minor*
- Aug 27 W Coates\*: *The Selfish Giant*
- Aug 28 T Handel/Halvorsen: *Passacaglia*
- Aug 29 F Massenet: *Pièces de genre*

### Siskiyou Music Hall

- Aug 1 F Bliss\*: (8/2) *String Quartet No. 1 in B*
- Aug 4 M Wm Schuman\*: *New England Triptych*
- Aug 5 T Rodrigo: *Concerto for Piano & Orchestra*
- Aug 6 W Schumann: *Concerto for Cello & Orchestra in A minor, Op. 129*
- Aug 7 T Bantock\*: *Sappho*
- Aug 8 F Dvorak: *Serenade for Strings, Op. 22 in E*
- Aug 11 M Haydn: *Symphony No. 82 in C, "The Bear"*
- Aug 12 T Haydn: *String Quartet No. 6 in D, Op. 50*
- Aug 13 W Franck: *Sonata for Violin & Piano in A*
- Aug 14 T Walton: *Viola Concerto*
- Aug 15 F Cadman: *Piano Trio in D, Op. 56*
- Aug 18 M Salieri\*: *Concerto in C for flute & oboe*
- Aug 19 T Enescu\*: *String Quartet No. 1*
- Aug 20 W Borodin: *Quartet No. 2 in D*
- Aug 21 T Kaski: *Symphony in B minor, Op. 16*
- Aug 22 F Debussy\*: *Fantasy for Piano & Orchestra*
- Aug 25 M Bernstein\*: *West Side Story Suite*
- Aug 26 T R. Strauss: *Concerto for Oboe & Small Orchestra in D*
- Aug 27 W Brahms: *Quartet for piano & Strings in Gm, Op. 25*
- Aug 28 T Romberg: *Quintet in D, Op. 41 No. 2*
- Aug 29 F Beethoven *String Quartet in C#m, Op. 131*

## HIGHLIGHTS

### IPR Saturday Morning Opera

#### Aug 2 • *Idomeneo, Ré Di Creta* by Mozart

Anthony Rolfe Johnson, Anne Sofie Von Otter, Sylvia McNair, Hillevi Martinpelto, Nigel Robson, Glenn Winslade, Cornelius Hauptmann, The Monteverdi Choir, The English Baroque Soloists, John Eliot Gardiner, conductor.

#### Aug 9 • *Nixon In China* by John Adams

Sanford Sylvan, James Maddalena, Thomas Hammons, Mari Opatz, Stephanie Friedman, Marion Dry, John Dykers, Carolann Page, Trudy Ellen Craney, Orchestra of St. Luke's, Edo De Waart, conductor.

#### Aug 16 • *Macbeth* by Verdi

Shirley Verrett, Piero Cappuccilli, Nicolai Ghiaurov, Plácido Domingo, Antonio Savastano, Stefania Malagù, Chorus and Orchestra of La Scala, Milano, Claudio Abbado, conductor.

#### Aug 23 • *The Jacobin* by Dvorák

Karel Prusa, Václav Zitek, René Tucek, Marcela Machotková, Karel Berman, Vilém Pribyl, Beno Blachut, Daniela Sounová, Ivana Mixová, Kantiléna Children's Chorus, Kühn Mixed Chorus, Brno State Philharmonic Orchestra, Jirí Pinkas, conductor.

#### Aug 30 • *Tannhäuser* by Wagner

Hans Sotin, Helga Dernesch, René Kollo, Victor Braun, Werner Hollweg, Kurt Equiluz, Manfred Jungwirth, Norman Bailey, Christa Ludwig, Vienna State Opera Chorus, The Vienna Boys' Choir, The Vienna Philharmonic Orchestra, Georg Solti, conductor.

### American Mavericks

#### August 3 • *If You Build It, They Will Come (The Inventors)*

American composers have enjoyed using whatever materials they have at hand to make music, and America has plenty of trash to recycle into musical instruments. Harry Partch led this movement.

#### August 10 • *West Meets East (Asian-American Influences)*

For many American composers, the music of Bali, China, and India came as revelations, establishing the idea that music could successfully spin in one place, pointing the way toward minimalism.

#### August 17 • *If Jackson Pollock Wrote Music (Music's Abstract Expressionists)*

For some composers, the emphasis was on freedom, chance, improvisation. Others followed structure and scientific methods. Both arrived at a chaotic musical energy that was the sonic analogue of a Jackson Pollock painting.

#### August 24 • *To Repeat Or Not To Repeat, That It the Question (Minimalism vs. Serialism)*

World War II gave American music an increasingly European cast. American composers broke away once again with the discovery of the 12-tone structure and minimalism, launching the careers of Steve Reich, Philip Glass and others.

#### August 31 • *The Do-It-Yourself Composer (Self-sufficiency as a Career Strategy)*

Ignored by the concert music establishment, many maverick composers have taken matters into their own hands.

### Saint Paul Sunday

#### August 3 • *The Kalichstein-Laredo-Robinson Trio*

Ludwig van Beethoven: *Trio No. 4 in B flat, Op. 11* –

### III. Theme and Variations

Richard Danielpour: *Child's Reliquary* –III. Adagietto  
Johannes Brahms: *Trio in B major, Op. 8* –I. Allegro con brio

#### August 10 • *Dorian Wind Quintet*

Darius Milhaud: *La Cheminée du Roi René, Op. 205* (The Chimney of King René) –I. Cortège  
–II. Aubade (Morning Serenade) –III. Jongleurs (Jugglers) –IV. La Malousinglade  
–VI. Chasse A Valabre (Hunting at Valabre)  
Anton Reicha: *Quintet in Eb Major, Op. 88, No. 2* –III. Poco Andante-Grazioso –IV. Finale-Allegretto  
Anniversary Variations on a Theme of Reicha –Theme: Andante Grazioso from Quintet in Eb Major, Op. 88, No. 2 –I. Richard Rodney Bennett: *Con Eleganza* –II. George Perle: *Four Variations* –IV. Lee Hoiby: *Finale: Andante/Lento/Allegro Lalo Shifrin: "La Nouvelle Orleans"*

#### August 17 • *Erolca String Quartet*

Robert Schumann: *Quartet in A major, Op. 41, No.3* –I. Assai agitato  
Ludwig van Beethoven: *Quartet in Eb major, Op. 74, "Harp"* –I. Adagio  
Felix Mendelssohn: *Quartet No. 4 in e minor, Op. 44, No. 2*

#### August 24 • *Phantasm*

John Jenkins: *Fantasy No. 2, An Ayre, An Almaine, Fantasy No. 3. Orlando Gibbons: Pavan for Lord Salisbury and Peascod Time. Richard Mico: Fancy No. 14 and Fancy No. 18. Henry Purcell: Fantazia 4, Fantazia 12 and Fantazia 5*

#### August 31 • *Michala Petri, recorder;*

#### *Lars Hannibal, guitar*

Franz Joseph Handel (arr. Lars Hannibal): *Sonata in Bb major. Jules Massenet (arr. Lars Hannibal): Meditation from Thaïs. Pablo de Sarasate (rev. Ossip Schnirlin; arr. Hannibal): Zigeunerweisen ("Gypsy Air"), Op. 20. Per Norgård: Twilight Dialogue. Eduard Lalo (arr. Lars Hannibal): *Fantasie Norwègienne**

### From The Top

**August 2 • *From the Top*** presents its first ever "All Composers Show." This week's special highlights episode features some of the best original music heard on the show, written and performed by kids from 11 to 18 years old.

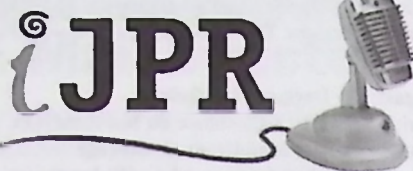
**August 9 •** From Finney Chapel at Oberlin College, in Oberlin, Ohio, you'll hear a young soprano from Appleton, Wisconsin singing Weber; and from just down the road, the Cleveland Orchestra Youth Orchestra Wind Ensemble plays the lively last movement of Gounod's *Petite Symphonie*. Special guest is the incredible conductor and singer Bobby McFerrin.

**August 16 •** This week's special "All Siblings" highlights episode features some of *From the Top's* best brother and sister teams and is co-hosted by Christopher O'Riley and Roving Reporter Hayley Goldbach.

**August 23 •** Recorded at the Paramount Center for the Performing Arts in Bristol, Tennessee. Featured performers include a young soprano from Georgia performing "Monica's Waltz" from Menotti's opera *The Medium*, and a teenage pianist from Pennsylvania performs Debussy's *Valse Romantique*.

**August 30 • *From the Top*** heads back to Granville, OH to visit Denison University's Swasey Chapel. This time around, we'll hear from a variety of young performers. We'll be treated to a violinist from Juilliard, a soprano from Kentucky, and a duet played by two sisters from California.





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

## PROGRAM GUIDE

# Rhythm & News Service

**KSMF 89.1 FM**

ASHLAND

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

**KSBA 88.5 FM**

COOS BAY

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

**KSKF 90.9 FM**

KLAMATH FALLS

CALLAHAN/

FORT JONES 89.1 FM

**KNCA 89.7 FM**

BURNEY/REDDING

**KNSQ 88.1 FM**

MT. SHASTA

YREKA 89.3 FM

### MONDAY-FRIDAY

5:00am-9:00am

#### Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm

#### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

#### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm

#### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

#### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

#### Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am

#### Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

#### Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### NORTHERN CALIFORNIA ONLY:

10:30am

#### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

#### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm

#### E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm

#### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm

#### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm

#### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

#### All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

#### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

#### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

#### The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

#### The Blues Show

### SUNDAYS

6:00am-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."



9:00am–10:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

### Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

### The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

### Marian McPartland's Piano Jazz

#### August 3 • Dave Frishberg

Jazz pianist, lyricist, and composer Dave Frishberg joins host McPartland for an entertaining hour recorded before a live audience at Jazz Alley in Seattle. Frishberg spent the '60s in New York, playing with such greats as Zoot Sims and Gene Krupa. He also accompanied singers like Carmen McRae and Susannah McCorkle before moving to the west coast, where he began polishing his songwriting style. Frishberg shares his carefully crafted songs and stories, performing such clever and humorous tunes as "Sideman," "What Did I Forget?" and "Blizzard of Lies." McPartland joins in on Duke Ellington's "Perdido."

#### August 10 • Clare Hansson

On this program from the year 2000, Marian introduces *Piano Jazz* listeners to Australian pianist Clare Hansson. One of her country's best-loved entertainers and a well-known part of Brisbane's jazz scene since the '70s, Hansson has performed with Australia's top artists, like Ernestine Anderson and Jimmy Witherspoon. She joins McPartland for "A Foggy Day in London Town." Hansson performs her own "Portrait of Marian," in honor of her host.

#### August 17 • Richard Sudhalter

Coronetist Bix Beiderbecke passed away seventy-three years ago this August at the age of twenty-eight. In honor of this important artist, *Piano Jazz* presents coronetist and jazz journalist Dick Sudhalter, who

has recently co-authored a superb biography of this overlooked musician. Beiderbecke gained prominence in the '20s and influenced a wide spectrum of artists, from Hoagy Carmichael and Jimmy McPartland to Miles Davis and beyond. Sudhalter joins McPartland to celebrate Beiderbecke's music and his influence on American jazz. In addition to his work on coronet, Beiderbecke composed several solo piano tunes, including "In a Mist," which McPartland plays before joining Sudhalter on Bix's "Davenport Blues."

#### August 24 • Chucho Valdés

At one time, pianist Jesus "Chucho" Valdés was banned from performing in the U.S. Today, he enjoys performing and teaching here, as well as in his native Cuba. Valdés is a world-class innovator in Latin jazz who founded Irakere in 1973—a group that introduced a new fusion of African tradition with Cuban jazz. He and host McPartland share a love of pianist Bill Evans and, in tribute, they create their version of "Waltz For Debby." Valdés treats listeners to his own composition, "Claudia," and the two pianists conclude the show with an appropriate nod to Juan Tizol, with "Caravan."

#### August 31 • Johnny Frigo

After what many would consider a lifetime playing bass, including stints with the Chico Marx Orchestra, the Jimmy Dorsey Orchestra and the Soft Winds trio (not to mention his session work and commercials), Johnny Frigo returned to his first love—the violin. The jazz world has never been the same since. This talented octogenarian plays violin with a dazzling, flirtatious technique. He has composed many tunes, ranging from the funny "I Told You I Love Ya, Now Get Out" to the haunting "Detour Ahead," which he and McPartland play in this hour of jazz standards and violin and piano duets.

### New Dimensions

August 3 • *The Montecello Dialogues, Part 4: The Rebirth of the Commons* with William McDonough

August 10 • *Breaking Ranks: Dignity for All* with Robert Fuller

August 17 • *Using Intuition to Heal* with Judith Orloff, M.D.

August 24 • *With Bishop John Shelby Spong*

August 31 • *Let Go For Life* with Guy Finley

### The Thistle & Shamrock

#### August 3 • Brian McNeill

Here's a rare opportunity to catch up with fiddler, songwriter, singer, and multi-instrumentalist Brian McNeill. Since leaving the Battlefield Band over a decade ago, Brian has been touring far and wide, producing and playing on other artists' albums, recording his own music, and writing novels. He talks about this work, and how it all knits together.

#### August 10 • Summer Light

The bright and airy sounds of contemporary Celtic music complement the easy moods of long summer days, and the warm light of summer nights. Take your radio outside and tune into the best in today's Celtic music.

#### August 17 • Singers and Songwriters

While music radio as a whole often seems to be overpopulated by performances from media manufactured acts, public radio is still a haven for true and talented singers with voices of their own. Meet some of them this week, including Karine Polwart, a songwriter who crafts new Scots ballads in the traditional style, and Christine Kydd, who shapes and develops traditional song styles to great effect in solo work, duet, and trio collaborations.

A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## GINGER-SALMON BURGERS

(Makes 4 servings)

1 lb skinless boneless salmon, fillet, cut into pieces  
2 tbsp hoisin sauce  
2 tbsp light mayonnaise  
1/4 cup fresh cilantro  
1/4 cup green onions, chopped  
2 tsp fresh ginger, minced  
1 tbsp fresh lemon juice  
1 tbsp fresh dill  
salt & pepper to taste  
4 sesame seed buns  
light mayonnaise  
lettuce & thinly sliced cucumbers  
canola oil cooking spray

In food processor or blender, place salmon, hoisin sauce, light mayonnaise and cilantro. Pulse until coarsely ground; transfer to medium bowl. Mix in green onions, ginger, lemon juice, dill, salt and pepper. Form into 1/2" patties. Cover; refrigerate between 1 to 4 hours.

In nonstick skillet over medium heat, spray with nonstick spray. Sauté patties until cooked through, about 3 minutes per side. Spread buns with light mayonnaise, and top salmon burgers with lettuce and cucumbers.

#### August 24 • Name Your Celtic Favorites...

And compare them to this program, in which Fiona will play the results of a reader's poll in *Cleek Press*, the *Thistle* listeners' newsletter. They've picked their favorite fiddlers, singers, guitarists, pipers, harpers, and bands. How do they compare to yours? Join us to find out.

#### August 31 • Alison Brown

Meet the great American banjo player, Alison Brown, who quit Wall Street to devote her energies to developing her own brand of acoustic music. Along the way she's been weaving Celtic strands into her work, and into the roster of Compass Records, the Nashville label she created with her husband Garry West. Fiona Ritchie met up with the couple at the tenth annual music festival Celtic Connections 2003.



# News & Information Service

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

## MONDAY-FRIDAY

5:00am-7:00am  
**BBC World Service**

News and features from the British Broadcasting Service.

7:00am-8:00am  
**The Diane Rehm Show**

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am  
**The Jefferson Exchange**

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.  
**Here & Now**

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm  
**To The Point**

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm  
**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm  
**Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm  
**The Tavis Smiley Show**

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm  
**The Connection**

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm  
**Fresh Air with Terry Gross**

Repeat of 3pm broadcast.

## KRVM EUGENE ONLY:

6:00pm-7:00pm  
**The Tavis Smiley Show**

Repeat of 3pm broadcast.

7:00pm-8:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm  
**The Jefferson Exchange**

Repeat of 8am broadcast.

10:00pm-11:00pm  
**BBC World Service**

## SATURDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-9:00am  
**Sound Money**

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am  
**Studio 360**

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm  
**Whad'Ya Know with Michael Feldman**

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm  
**This American Life**

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

**A Prairie Home Companion with Garrison Kellor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm  
**Comedy College**

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm

**Outlook from the BBC World Service**

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm  
**Fresh Air Weekend**

7:00pm-8:00pm  
**Tech Nation**

8:00pm-9:00pm  
**New Dimensions**

9:00pm-11:00pm  
**BBC World Service**

## SUNDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-10:00am

**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**Studio 360**

11:00am-12:00pm  
**Sound Money**

Repeat of Saturday's broadcast.

12:00pm-2:00pm

**A Prairie Home Companion**

Repeat of Saturday's broadcast.

2:00pm-3:00pm  
**This American Life**

Repeat of Saturday's broadcast.

3:00pm-4:00pm  
**To be announced**

## KRVM EUGENE ONLY:

3:00pm-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.



4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

### Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

### What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

### People's Pharmacy

9:00pm-11:00pm

### BBC World Service

Keep informed!

# Jefferson Daily

Listen to the Jefferson Daily

*Regional news*

*Commentaries*

*In-depth interviews*

*Feature stories*

With News Director Liam Moriarty  
and the Jefferson Daily news team

4:30pm Monday-Friday

## CLASSICS & NEWS

5:30pm Monday-Friday

## Rhythm & News

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:  
(202) 513-3232

Tapes and Transcripts:

Toll-free Number:  
877-NPR TEXT  
(877-677-8398)

<http://www.npr.org/>

### ALL THINGS CONSIDERED

1-877-677-8398

[atc@npr.org](mailto:atc@npr.org)

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### CAR TALK

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# Artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents William Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*, both through Nov. 2nd; *Present Laughter* by Noel Coward, thru Nov. 1st; and a world premiere translation of Henrik Ibsen's *Hedda Gabler*, thru Nov. 2nd. On the Elizabethan Stage: Shakespeare's masterful history *Richard II* and delightful comedy *A Midsummer Night's Dream*, and John O'Keeffe's humorous and quirky *Wild Oats*. *Time* magazine (6/2/03) named OSF #2 among the top five regional theatres and headlined regional theater as "Bigger than Broadway." *Present Laughter* is a sophisticated comedy about insecure personalities in the theatrical world. *Hedda Gabler* is the story of a spirited woman who marries a scholar of limited imagination. All shows at 8pm. Green Shows run before performances, free, thru October 12th, at 7:15pm. Theater tours offered from 10-11:45am, Tues-Sun. Ashland (541) 482-4331

◆ The Actor's Theater presents *Gaslight* by Patrick Hamilton, thru August 24th. Set in the 19th century, the story of the lovely and gentle Mrs. Manningham, who is trapped in a house where a murder was committed 15 years ago. When her suave, elegant husband doubts her competence, she begins to question her own sanity each evening as the gaslight dims. \$17 general / \$15 seniors and students. Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Oregon Cabaret Theatre presents *Pageant: The Musical* runs thru Sept. 1st. Who will win the Glamouress Cosmetics annual beauty pageant – Miss Great Plains, Miss Bible Belt, or Miss West Coast? Watch the contestants and the judges create the show. Weds-Mon., 8pm at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

### Music

◆ The Britt Festivals present Nadja Salerno-Sonnenberg and The Assads, Aug. 1st; Jon Kimura Parker, Aug. 2nd; Garrick Ohlsson, August 8-9th; Britt Family Concert with special guest narrators The Manhattan Transfer, Aug. 10 (6pm); The Manhattan Transfer Classical Pops with the Britt Festival Orchestra, Aug. 11th; Oregon, Aug. 15th; Caitlin Tully, Aug. 16th; An Evening with Béla Fleck and The Flecktones, Aug. 18th; Joe Cocker, Aug. 19th (7:30pm); Buddy Guy and Los Lobos, Aug. 26th

(7pm); *A Prairie Home Companion: The Rhubarb Tour* with Garrison Keillor, August 27th (7:30pm); k.d. lang, Aug. 28th (7:30pm); Olivia Newton-John, Aug. 29th (7:30pm); Sunset & Stars, Aug. 29th (5pm); BeauSoleil avec Michael Doucet, Aug. 30th (7:30pm). Performances begin at 8pm unless noted otherwise. Call for ticket prices and times. The Britt Festivals Gardens and amphitheater are located



The Humboldt Arts Council presents *Instruments of Art of the North Coast*, at the Morris Graves Museum of Art in Eureka.



Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts

at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit [www.brittfest.org](http://www.brittfest.org)

◆ The Siskiyou Institute presents pianist John Nilsen in concert, on Aug. 17th at 7:30pm. Nilsen performs his original instrumental pieces of jazz, classical, folk and rock throughout the world. \$25 donation. Old Siskiyou Barn, 2200 Old siskiyou Hwy, Ashland

◆ Rogue Music Theatre presents its second one week theatre camp of the summer at the Grants Pass Performing Arts Center, Aug. 11-15th, 9-3pm. A half-day component is offered for K - 2nd grades from 9-12am. Children will choose from a broad range of classes including Acting I, II and III; Improv I, II and III; Improvised Singing; Theatre Etiquette; Stage Combat; Technical Theatre; Singing Together; Exploring Rhythm; Singing Musical Theatre; Hip Hop; Tap Dancing I and II; and "I'm under 7 years old and I love to act!" for the half day students. \$200 for full-day students, \$100 for half-day students. On the campus of Grants Pass High School. (541) 552-6916. For a registration form, call Bobbi Kidder at (541) 476-1235 or e-mail at [kidder@roguecc.edu](mailto:kidder@roguecc.edu).

### Dance

◆ The Ashland Dance Festival closes its summer workshops with an informal final show on August 22nd, 3pm. \$5 donation. At the Dorothy Stolp Center Stage Theater, Southern Oregon University, Ashland. (541) 552-6901

◆ Dance at Britt includes *Swing!* on Aug. 22nd, 8pm; the Trinity Irish Dance Company on Aug. 23rd, 8pm; and Gus Giordano Jazz Dance Chicago on Aug. 24th, 8:30pm. *Swing!* is a celebration of '30s-'40s dance with over 30 dance numbers and new and classic songs. The Trinity Irish Dance Company is a uniquely Irish-American company that redefines the medium with all the passion, flair and precision that earned international acclaim for many of its members. The Gus Giordano Jazz Dance Chicago expresses feelings, portraying emotions, confronting problems and analyzing ideas in the tempo of today. Ticket prices vary. The Britt Festivals Gardens and amphitheater is located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077

### Exhibits

◆ The Schneider Museum of Art presents *Fire in the Heart: The Creative Spirit*, a juried exhibition that features 40 artists from the The Society of Layerists in Multi-Media through



Sept. 13th. Founded in 1982, the Society serves as a network for artists who express a holistic viewpoint in their art, using a variety of media, including printmaking, mixed media, collage, photo transfer and painting. \$2 donation. The Museum is located at Southern Oregon University, Ashland. (541) 552-6245



The FireHouse Gallery in Grants Pass presents Mark Eshbaugh's *Day's End*.

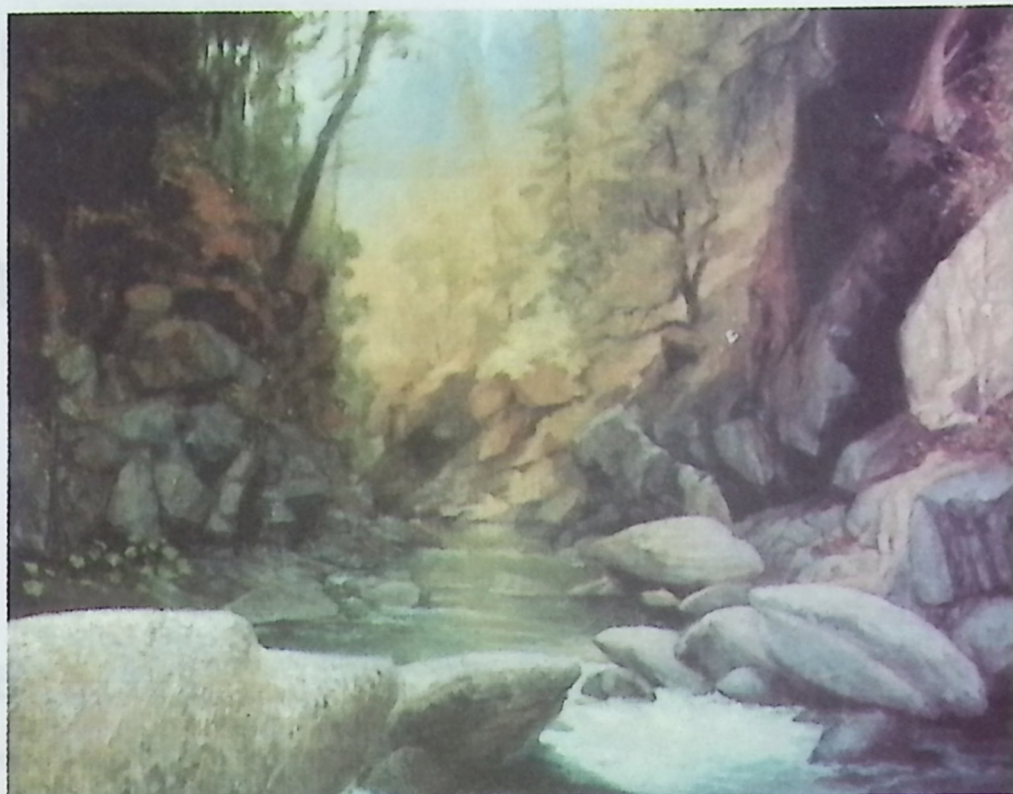
◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits - all produced before her tragic suicide in 1917 at the age of 25. Thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ Hanson Howard Gallery presents oil paintings by Bobbie Jansen and clay sculpture by Jim Robinson, through August 31. Hanson Howard Gallery, 82 N. Main Street, Ashland, (541) 488-2562 [www.hansonhowardgallery.com](http://www.hansonhowardgallery.com)

◆ The Living Gallery features new still-lives in oil by Jhenna Quinn Lewis, thru August. The gallery is located at 20 S. First Street, Ashland. Open daily through the summer. 482-9795. [www.thelivinggallery.com](http://www.thelivinggallery.com)

◆ The Davis and Cline Gallery exhibits *Intimate Visions*, with paintings by three painters. Thru August 31st. 525 A Street, Ashland. (541) 482-2069

◆ Houston's Custom Framing and Fine Art presents new works from the series *Charts, Tables, Graphs* by B. Allen Bayard, thru Sept.



Happy Camp Community Center exhibits *Salmon River Plein-Air 2003*, including this oil of Wooley Creek by Alan Crockett.

30. These electronically composed inkjet prints are the artist's latest exploration into the complex layering of visual information, questioning the power of images real and imagined in a world dense with visual stimulation. Each print is created like an electronic collage, using photographs and found materials as the basic imagery, then layering, coloring and shaping the composition with the computer. Houston's Custom Framing and Fine Art, 270 E Main, Ashland. (541) 482-1983.

◆ Ambus Art will celebrate its grand opening on Aug. 8th, 5pm. The gallery features new work by member artists. Ambus Art is located in the Historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-4477.

◆ The FireHouse Gallery presents Mark Eshbaugh's *Day's End*. Using cameras of his own design, multiple imaging, and toning techniques, Eshbaugh attempts to capture the

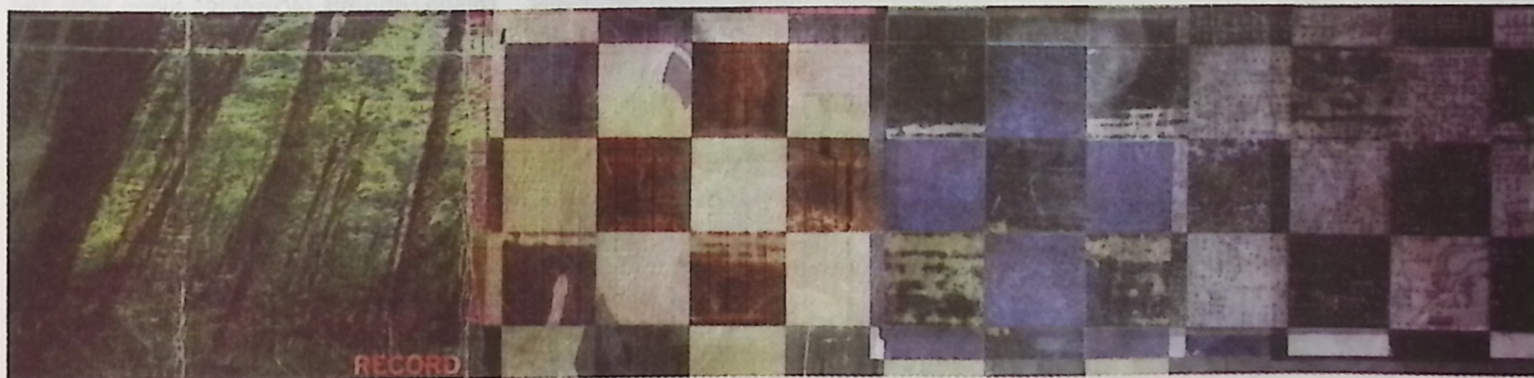
moments that make life worthwhile. Thru August 30th. Rogue Community College, Grants Pass (541) 956-7339

## KLAMATH FALLS

### Exhibits

◆ Klamath Art Association Gallery presents *Images of the Klamath Basin* featuring artist Jean Sinclair and artisan Sunni Bergeron, thru Aug. 31st. Their work is a combination of found items, paintings, drawings, pastels, digital imaging, photography, hand made paper and sculpture. All the presentations are inspired by, images of and/or material gleaned exclusively from the Klamath Basin. The show begins with a reception August 1st, at the Klamath Art Association Gallery at 120 Riverside, Klamath Falls.

CONTINUED ON PAGE 31



B. Allen Bayard's *Charts, Tables, Graphs* is on display at Houston's Custom Framing and Fine Art in Ashland.



# THE FOLK SHOW

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## RECORDINGS

Keri Green

### The No Depression Alternative

If you've spent years distancing yourself from country music, it's time to come back. But enter through the side door, the one marked "Alt Country." You'll be entering a club where the shadows of Hank Williams, Buck Owens, A. P. Carter and Gram Parsons are visible beneath the boots of their contemporaries. Defying categorization, musicologists with more (or less) wisdom than I apply the following labels to what is collectively known as Alternative Country. Here's the "short list:" Americana, Country Rock, Progressive Country, Torch and Twang, Cow-punk, Roots Revival, Grange Rock, Hillbilly Noir, Twang Core, Y'Alternative, Insurgent Country, New Country, New Old Time, No Depression, Roots Rock, Rural Contemporary. Lost at the side door? Just look for the fine print, coined by Wilco guitarist Jay Bennett: "Music that applies a steel-toed boot to the rhinestone-encrusted ass of commercialized country crap."

This was not a consciously launched musical movement. Alternative Country is relatively new as genres go. With its roots in "real" country music, Alt Country resembles traditional country music, but it sets itself in opposition to that style. Alt Country reconstitutes content, style and image of old-time and country music, blending country's flat-picking style with heavy electric guitars and rhythm section. Lyrically, Alternative Country develops small town themes of mundane disasters and anti-capitalist politics. Musically, garage punk influences break the nostalgic small town spell, grounding the sound in present day anxieties. Ironically, it was the same anxieties of economic uncertainty and political instability that inspired A.P.

Carter in 1936 to write "No Depression (in Heaven)." The term "No Depression" gained currency in 1995 with the launch of the fanzine of the same name, and since then has been applied as a comprehensive label denoting Alt Country.



THE SHADOWS OF HANK  
WILLIAMS, BUCK OWENS, A. P.  
CARTER AND GRAM PARSONS  
ARE VISIBLE BENEATH THE  
BOOTS OF THEIR  
CONTEMPORARIES.

Some trace the origins of Alt Country to Buck Owens and the Bakersfield sound he originated from that Southern California desert town. Others dig their historical tunnel into the cells of country outlaws such as Waylon Jennings and Johnny Cash. Some argue for the 1920s rarified

sounds of Jimmie Rodgers, Woody Guthrie, Bill Monroe and the Carter Family as being the soil upon which this brand of country music was sown. Whatever the exact origin, the line eventually bumped into Gram Parsons, whose world class twanging earned a label all its own, now fallen into obscurity: "Cosmic American Music." Parsons' 1968 collaboration with the Byrds resulted in the Byrds' sixth album, *Sweetheart of the Rodeo*, marking country rock's commercial birth. Parsons' pre-Byrd group, the International Submarine Band, may have been the first country rock combo. And his recordings made with The Flying Burrito Brothers constitute a body of work that has an Alt Country following to this day.

All agree, though, that the current Alt Country sound was born in the 1980s when a group of high school friends bonded over punk rock in English class at Belleville West High School in Belleville, Illinois. Jay Farrar, Jeff Tweedy and Mike Heidorn went on to form a garage band they called Uncle Tupelo. Uncle Tupelo combined country sensibilities with raucous fuzzed-out guitar punk, playing to an



audience that discovered its craving for recognition of the despair of contemporary life, hidden in society by pervasive messages of abundance and prosperity. Uncle Tupelo's choice of material, both originals and covers, depicts the hidden details of simple lives lived in a time of depression. In Uncle Tupelo's era, it was the impact and scars of Reaganomics, but these themes were historically the same ones that inspired the lyrical country music of the original No Depression era of the '30s.

Today Alternative Country is thriving. Indie labels allow artists to bypass the Nashville machine, providing both artistic and economic freedom. Alt Country songwriters do not exist easily within the Nashville framework and in fact, see their music and career goals as profoundly different from those of contemporary commercial country artists. In Alt Country circles, Garth Brooks is the anti-Hank, Hank Williams being the defining icon of real country music. Nashville country is considered a manufactured plastic product whereas Alt Country is down-home, unblinking, heartfelt, authentic original expression. The ambiguity of the genre's categorization has kept it from receiving deserved airplay in most radio markets, and the mainstream music business has considered it too country. But categories do not suggest a musical style as much as they define an audience. And the audience is certainly there.

Rodney Crowell, ex-husband of Roseanne Cash, tells the story of playing his first hand of blackjack at a Lake Tahoe casino under the expert tutelage of Mother Maybelle Carter, Roseanne's step-grandmother. Mother Maybelle's personal assistant, Peggy Knight, leaned around from behind Maybelle and asked Rodney rather stridently, "Are you country or rock 'n' roll?" "Aw, leave him alone Peggy," Maybelle chided, "they've been trying to answer that question for 40 years." ■

Keri Green co-hosts *The Folk Show* on JPR's Rhythm & News Service. She recommends Uncle Tupelo, The Jayhawks, Kathleen Edwards and Neko Case.

# ARTSCENE *From p. 29*

## UMPQUA

### Music

◆ Music on The Half Shell presents Cubanismo, on August 12th, and Orleans on August 19th. Cubanismo is an ensemble that plays traditional Latin and Cuban rhythms and other musical styles, from New Orleans jazz to blues and reggae. Orleans is best known for their hits "Still the One" and "Dance With Me." Both concerts are free, from 7-9pm in Nichols Band Shell in Stewart Park, Roseburg.

## NORTH STATE

### Music

◆ Marketfest 2003, Redding's Premier Summer Festival continues through the first week of September with live music, food booths, a farmers market and artisans selling their wares. Aug 7 - Stella Chiweshe, a Global Mbira Diva from Zimbabwe; Aug 14 - Nick Curran & The Nitelives, perform Texas Blues; Aug 21 - ILGI, Latvian modern folk; Aug 28 - Akimbo, original world dance music. Begins each week at 4:30pm. Library Park, behind the Lorenz Hotel on California Street, Redding.

◆ The Mt. Shasta Rotary Club hosts the 17th Annual Blackberry Music Festival on August 31, noon to 6:00pm. Music by North of Forty (folk/country); Greg Jones, Doug York & Friends (R&B/jazz); and Class 6 (classic rock). Games will be organized for children throughout the day. Craft vendors. Free admission. Barbecue lunch, beverages, and desserts will be available. Proceeds from food and beverage sales benefit Rotary Club community projects. Located at Mt. Shasta City Park. (530) 926-0446

## Exhibits

◆ Happy Camp Community Center presents *Salmon River Plein-Air 2003*, a group exhibition by a College of the Siskiyou painting class. Thru August 15th. Community Center at 64101 2nd Ave., Happy Camp (530) 493-5117

## OREGON & REDWOOD COAST

◆ The Humboldt Arts Council presents *Instruments of Art of the North Coast*, a fine arts exhibition of world-class musical instruments hand-crafted by makers on the North Coast of California. From acoustic and electric guitars to Native American drums, with featured instrument makers including Michael Skweir, Ken Lawrence, Todd Clinesmith, Phil Crump, Steve Helgeson, Calvin Hall and Ron Samuel. Six live performances will also be featured during the exhibition. Opening reception on August 2 includes Dixieland jazz, bluegrass and old-time tunes featuring a host of Humboldt County players on Wildwood Banjos. Free admission. Through September 14 at the William Thonson Gallery at the Morris Graves Museum of Art, 636 F Street, Eureka. (707)442-0278. ■



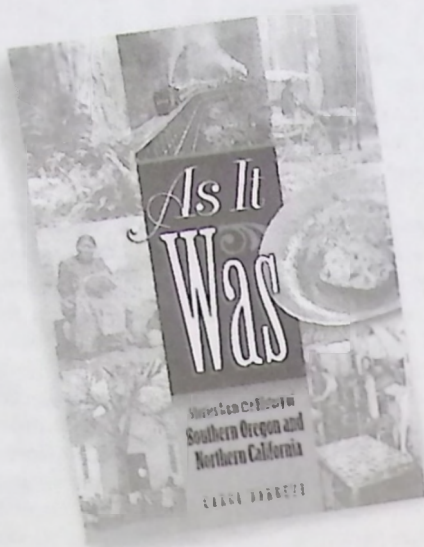
Ambus Art in Jacksonville celebrates its grand opening on August 8.



Music on the Half Shell in Roseburg presents Cubanismo (above left) on August 12; Marketfest in Redding presents Stella Chiweshe from Zimbabwe on August 7 (above right). Both concerts are free.



## As Heard on the Radio!



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BY CAROL BARRETT

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## AS IT WAS

Carol Barrett

### **Albino Panther**

Joe Hessig was considered a great hunter. He lived on a ranch near Beswick, California. This was near the road from Yreka to present day Klamath Falls. One day he was in a canyon with nearly perpendicular walls. A small creek at the bottom led to Shovel Creek. Here his dogs treed a beautiful albino panther. It was quite large and totally white. Hessig killed the panther and had him stuffed. He was thought to be the only white panther ever killed. The stuffed animal was sent to the San Francisco Exposition of 1915 and placed on view. For obvious reasons the canyon where the shooting occurred was and is called Panther Canyon.

Source: *Looking Back*, Alice Overton Hessig

### **Bear Trap**

Old Otto lived in a cabin beyond Trail, Oregon. He went to his neighbors to borrow some tools and told him he was going to build a pen for trapping bear up near Blue Rock.

Otto didn't come back to return the tools and the neighbor began to worry. He went to his cabin and could see Otto hadn't been there for several days so he took his horse and headed for Blue Rock. As he approached the area he began calling Otto's name and finally got a weak response. There was Otto, trapped inside his bear cage.

The cage had been built like a small log cabin with no roof. The door was of hewed logs fixed so that when the bear came in to get the bait, the door would trip shut. Otto intended to test his trap and he certainly did. If it hadn't been for a conscientious neighbor he would surely have starved to death in his bear pen.

Source: *Yonder Hills*, Barbara Hegne

### **Bear Cub**

The Caldwell's of Siskiyou County captured a bear cub and made a pet of it. For some

time it was great fun, but bears grow up.

Under the floor of an old shed, the Caldwell's kept dynamite for breaking up stumps and rocks. Somehow the bear dug up the floor boards and found the dynamite. He ate some of it. The family was terrified that the pet would die, but he survived. Meanwhile the dynamite was cleaned up and put back under the floor and the floor securely fastened down.

“

IF IT HADN'T BEEN FOR  
A CONSCIENTIOUS NEIGHBOR  
HE WOULD SURELY HAVE STARVED  
TO DEATH IN HIS BEAR PEN.

The very next time the bear got loose he went right back to the shed, dug up the floor boards and ate the remaining dynamite. There had been fifty pounds all together.

The bear never even got sick but he soon became so destructive that the Caldwell's were forced to get rid of him.

Source: *Siskiyou Pioneer*, 1991

### **Wild Turkeys**

If you are in the northeastern part of California and you see wild turkeys they may be due to Max Barnum.

Wild turkeys were plentiful throughout the southern United States and into the west but few were seen in California or Oregon. Barnum decided to raise some turkeys of his own. They proved to be independent birds and would not stay around even when they were fed. Instead they went off into the brush and found their own food, finally becoming wild.

Barnum and his neighbors figured the wildcats, foxes and coyotes had long since killed off the flock when some Indians reported seeing many turkeys in the woods. A search revealed that far from being extinct, the flock now numbered six old



birds and at least fifty young ones almost fully grown.

These birds continued to multiply and are likely to be the ones that parented any turkeys living in the Pit River country today.

Source: *Shasta Courier*, 13 July 1872



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

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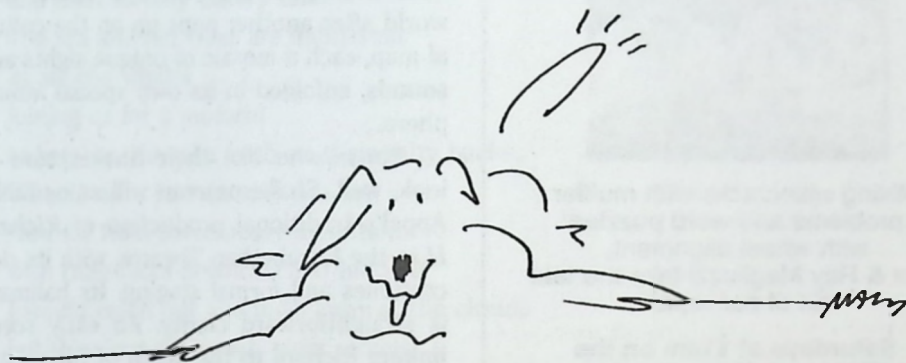
**Rhythm & News**



# LITTLE VICTORIES

*Mari Gayatri Stein*

FROM THE: CUT TO THE CHASE SERIES.



"I'M A LOVER. COULD YOU ASK FOR ANYTHING MORE?"

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

## THE TALK OF THE NATION

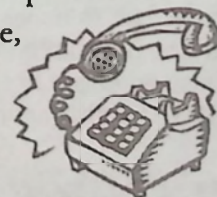


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# THEATER

Molly Tinsley

## Recollections In Tranquillity

The week of summer openings in Ashland hits the flat-out pace of a whirlwind tour as one brave new world after another pops up on the cultural map, each a mosaic of unique sights and sounds, enfolded in its own special atmosphere.

Those who like their Shakespeare to look, well, Shakespearean will enjoy Libby Appel's traditional production of *Richard II* in the Elizabethan Theatre, with its rich costumes and formal staging. Its hallmark is straightforward clarity. An early scene linking Richard to the death of Gloucester has been cut, removing one layer from the Byzantine politics of the opening debate. Suggestions of Richard's free-wheeling bisexuality are downplayed while the Queen's loving presence is played up, so much so that when Bolingbroke accuses Richard's buddies of making "a divorce betwixt his queen and him" and breaking "the possession of a royal bed," Bolingbroke looks like an out-and-out liar, just another politician who rationalizes killing by bending the truth.

David Kelly is perfect as the boyish monarch, whose verbal sophistication and ironic sensibility keep distracting from his adolescent self-absorption and political ineptitude. Kelly evolves from blasé bemusement to desperate denial as Richard's fortunes fall, leaving him no weapon but his wit. Particularly affecting is Richard's final solitary scene in the tower, when he is stripped of everything, including an audience. Earlier his "talk of worms" was just that, a rhetorical game. Now death's a reality, and he is defenseless, poised on the verge of tragedy.

As the bereft John of Gaunt, helpless to influence either the immature king or his own banished, embittered son, Barry Kraft exudes frustration right down to his fingertips, as his hands keep opening and closing on air. Kenneth Albers gives this same impotence a comic spin in his bumbling York, though in trying to demonstrate that

dukes are just plain folks, he slips occasionally into a jarring drawl.

The role of the usurper Bolingbroke is a tough one. He is not an evil, depraved Richard III or Macbeth, yet we understand those two villains better than we do this opaque pragmatist, who never lets slip an aside. As played by James Newcomb in this production which seems subtly stacked against him, he remains out of focus, a mechanical rather than an organic force. When he stares out at us in silence, his blank looks don't so much reveal depths—qualms about deposing a divinely authorized king; clairvoyance as to the bloody century ahead—as they evince confusion.

But wait a while. Thanks to the OSF's repertory structure, two nights later Newcomb will delight as the petulant, bossy Oberon in *A Midsummer Night's Dream*. In fact his mischievous sensuality lends a crucial quirky energy to Kenneth Albers' lavish production. I'm still chuckling at the comic twist Oberon gives one line when the lovers first intrude on his space—the pumped-up alarm of "But who comes here?" followed by a not-to-worry laugh and the reminder, to himself as much as to Puck, "I am invisible."

This entertaining *Dream* sparkles with clever ideas. The lovers are well-matched physically, right down to the twin spectacles worn by Hermia and Lysander. John Sipes springs plenty of surprises in their fight scenes: Hermia calls on martial arts expertise to flatten a Demetrius twice her height. And Chris DuVal's turgid Lysander is unforgettable, the way he stretches the word *bosom* to four syllables and vomits his avowal of hatred to poor Hermia.

Among the mechanicals, William Langan's Brooklynesque Bottom stands ass's head and shoulders above the rest. Utterly endearing in his doltish efforts, he is finally, poignantly transfigured by them. Probably the most original twist to this production is the casting of Sandy McCallum as an over-the-hill Puck with a staff of four



identically costumed Puckettes to do his leg-work. Puck's forgetfulness makes for comic senior moments but the almost apathetic delivery of his longer speeches dampens the onstage energy just when it's needed.

Meanwhile, up the street, the Oregon Cabaret Theatre has done it again—blown open the box, gone over the top, let out the stops. Metaphors don't do justice to the hilarious, consistently clever *Pageant* onstage in the old pink church. Against a silvery art deco set, all curves and lights, this spoof of beauty contests features evening gowns, swim suits, and bizarre talents, as well as infomercials for the pageant's sponsor, Glamouresse, maker of such beauty enhancers as facial spackle, for the enlarged pore. It's all excruciatingly close to the unreal thing, except that the six winsome competitors are men, dipilatoried, bewigged, and cosmetically transformed.

Director Jim Giancarlo comments in his notes that his male actors have now learned the truth behind feminine beauty, or the popular notion of it anyway: in other words, discomfort and artifice. In the most entertaining way imaginable, *Pageant* passes the corollary lesson on to us, the extent to which gender is both a socially and *commercially* constructed category. There's a huge distance between the female half of us are born and the female we're expected to become.

The final twist to the rambunctious evening comes when selected audience members are invited to serve as judges, and based on their numerical ratings, a new Miss Glamouresse is crowned. I remember pulling for Miss Deep South, whose ventriloquist skill took two dummies—a baritone and a soprano—through an amazing rendition of "Camptown Races." Besides, s/he had a sweet, diffident demeanor, not like that hussy from the northeast or the cunning flirt from Texas. Throughout the charming Emcee John Stadelman exudes cheery enthusiasm, terrible jokes, and a smile so out of control it threatens to morph at any moment into a scream.

Next month: Souvenirs from the OSF's wacky *Wild Oats*. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

COREY ALICKS

## Leaving Alaska

(for my father)

It is always raining  
in the Pacific Northwest,  
a constant, softening the black edges of ravens  
and their already watery talk.  
The sea and her tides are indifferent  
as are the whales  
joining us for a moment  
to breathe, the rain fresh on their salty backs.  
When I turn, how far will you be?  
How far from these heavy mountains  
with their faces downcast and hidden?  
I would reach out and push away at the clouds  
but they love their vast, quiet secrets  
and will not let go.  
Your hands were thick and familiar  
on my face when you said goodbye  
and kissed me  
as I want to believe you did  
on the night I was born.  
I walk on the perfect sadness of stones,  
strewn at my feet,  
smooth, round and ancient.  
How shall I measure time?  
The sadness falls about me  
and covers my heart like a heavy mist  
borne by winds from the endless curve of sea,  
tears indistinguishable from rain.

*Corey Alicks is a writer, photographer, and a home birth midwife. Her work has been published in several editions of We'Moon, Midwifery Today, and Northeast Magazine, and is in the permanent collection of the Anchorage Museum of History and Art. She is currently working on a book, Present at the Source: Fathers Sharing the Experience of Birth. Alicks lives in Cottage Grove with her husband and five children.*

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520.  
Please allow two to four weeks for reply.



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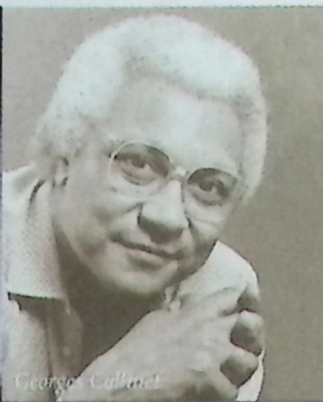




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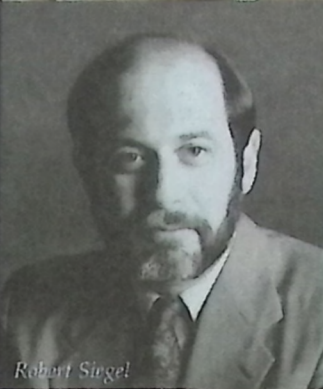
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